

STRANGE PHASE OF THEATRICAL CONDITIONS TODAY

MAY 20, 1914

PRICE TEN CENTS



NATALIE

Feminism as a Dramatic Theme — by Geo. Middleton

FROM
THE
PLAY WORLD



Waite, N. Y.

PEARL SINDELAR
Who took Louise Dresser's place in
"Potash and Perlmutter"



Daily, N. Y.

GERTRUDE MCCOY
An Edison Leading Woman



MR. WILLIAM COURTLEIGH
Shepherd of The Lambs

The Lambs inaugurate their
Annual Gambol next Friday
Waite, N. Y.



Otto Berona, N. Y.

R. PEYTON CARTER, MAUDE ADAMS, MORTON SELTEN AND AUBREY SMITH
In "The Legend of Leonora"



Copyright, 1914, by Chas. Frohman.

Waite, N. Y.

ETHEL BARRYMORE AND JOHN DREW
Rehearsing "A Scrap of Paper"



THE NEW YORK DRAMATIC MIRROR



VOLUME LXXI

NEW YORK, WEDNESDAY, MAY 20, 1914

No. 1646

THE FEMINIST MOVEMENT AS A DRAMATIC THEME

GEORGE MIDDLETON, author of "The Cavalier," "The House of a Thousand Candles" and other plays, was deep in the intricacies of what is to him a very vital question of modern life, when I stopped him. "What is the feminist movement?" I asked. He coughed and considered. Not because the question was a poser, or anything like that, but just on account of the broad sweep of it, and the opportunity it afforded him to give expression to several varieties of sentiment in as many different ways.

"The feminist movement," he began again, staring with intensity at a picture on a neighboring wall, "is a social protest, an attack on personal and social opinion wherever they oppose sexual equality in work, pay and so on. It has many aspects, suffrage being merely the political phase, and what I call the feminist movement in the drama, another. This latter phase is a big movement, although the managers persist in misunderstanding it, and although there has never been an adequate play written on the subject. I am thinking of it just now as dramatic material, a live issue to be reflected upon contemporary stages, in plays of the most progressive order.

"Significance of the woman movement lies in infinite possibilities of social readjustment. I believe that the so-called woman movement is not a cause, but a result of the unrest in modern life. I think women are refusing to accept the old traditional bounds which are inflicted upon her. Women are breaking down all the barriers to the professions which only a half century ago confronted women at every turn. With this entrance into the work of the world, she is merely following modern industry out of four walls into the larger home of the community. I believe much of the psychology of the modern woman rests in her desire to be of social use, and to have a larger field of personal life. Certainly the circumscribed life of many women has been its own cause of revolt. To me this whole movement is thrilling with drama waiting to be expressed, since it represents a great awakening in both men and women to a higher plane of mutual living."

Mr. Middleton was so much interested in his subject that at this point he snatched a sofa-pillow from the long couch in his study, threw it on the floor, and sat on it, where with his hands clasped about one knee, he could discourse with greater comfort. One thing to be said about Mr. Middleton is that he is consistent. He practises what he preaches. Play after play has come from his facile typewriter to prove beyond question that the feminist movement is instinct with drama. Most of them have been one-act plays, a form in which he specializes to a very considerable degree. "Nowadays" was a three-act comedy, but "Embers" and "Tradition" and other pieces making up the two volumes published by Henry Holt, are playlets.

"The one-act play is coming into its own," he said, "although it may be necessary for awhile to sneak it over. It is a real contribution to American drama, and, in its rigid interpretation, an idea boiled down to its essence, a revelatory moment of some crucial problem presented in a half hour, is worthy of the best attention of our native dramatists.

"But to return to the subject. Ultimately the feminist movement will have a tremendous effect on the drama, mainly because it will introduce new

treatments of old problems. There will, of course, continue the old stories of wronged wives and neglectful husbands, and we will always have with us the sentimentalized versions of the dramatic triangles so far removed from life. I don't suppose in many of the great popular successes of the future there will necessarily be great changes. But certainly in the plays which approximate life in pretension at least, we will have a nearer approach to the realities. The growing economic independence of woman, for example, is going to lift her from the old vague sex servitude, into a new dignity which will make her refuse to accept the antique humiliations of marriage-morality. If the wife is unhappily married, she has new avenues of expression which society and social opinion formerly denied her. To-day she has vocations open to her, so that her future lies in her own hands. The stage wife need no longer get into trouble with a sympathetic outsider merely because she has nothing else to do on her rainy days.



Copyright by Paul Thompson, N. Y.
MR. GEORGE MIDDLETON AT HIS HOME IN NEW YORK.

Further, the change in social opinion towards divorce, indicating as it does a higher ethical standard of marriage, is going to prevent the sloppy sentimentality we have had. The woman need not stay merely because of economic dependence. This in itself will bring about a freer expression of her personality. She will be a woman of brains and not merely of nervous system. This is bound to react upon the whole topography of sex expression. Also a new type of man must be evolved to meet the demands of the new type of self-reliant womanhood. Our heroes will cease to be halos on legs, whose main occupation is to rescue maidens in dramatic distress. In fact, these new reactions are what our drama needs, overlaid as it is with false standards of conduct between the sexes.

"This will not necessarily spring from woman suffrage. Woman suffrage as I said before, is merely the political aspect of the woman movement as a whole. There are many suffragists who do not go as far as the feminists in their beliefs. Con-

servatism is as prevalent among women as among men. We must recognize this whole movement as not a sex war, but as a conflict between conservatism and progress. The drama of the future will recognize too, that herein lies its real conflicts. For we will, I hope, get away from the idea that the real issues of life are battles between right and wrong, between heroes and villains. They are rather constituted in the eternal combats of points of view. It is the honesty of both parties in a conflict which makes for the absolute comedy or tragedy of life. This woman movement is going to accentuate it, since it is making of woman a human being, rather than just a female with preconceived reactions. We are in an era of shifting standards, and in the varying planes of personal evolution stand the great dramas of the present decade.

"There are plenty of very good reasons why there have not been more plays produced upon this theme. One is because the managers surround Forty-second Street and think the problems of that thoroughfare are all-important. They totally mis-read the prevalence of this movement and the great interest which women everywhere are taking in it. Women are ceasing to be indifferent: they are taking active sides, and the 'antis' are doing all the things which they condemn suffragists for doing to obtain it."

There is something very fine, and very inspiring too, about the enthusiasm with which Mr. Middleton speaks. In him is exemplified that most enviable quality of dramatists of any age, the desire to use the stage in its best expression for the betterment of the brotherhood of man. Also there is that other desire to say things in a new way, to break out of the rut of triteness. Particularly valuable is his discrimination between dramatic issues of right and wrong and combats of points of view. The distinction is too seldom drawn, and once realized, too infrequently put into practice. It is a common-sense refutation of that old idea that all drama is constituted between a woman and a man, two men and a woman or two women and a man, although the mere fact that the classic tragedians of ancient Greece found drama of the most vital and stirring kind in struggles between man and fate, should have driven the truth home once and for all.

I venture to say that more widespread appreciation (and it is constantly growing of itself), of healthy viewpoints like Mr. Middleton's, will do more toward the establishment of a national drama than the extraneous efforts of private organizations to foster morbid and unhealthy compositions under the impression that they are developing the theater into a public forum.

Mr. Middleton summarized his talk in two sentences: "Thoughtful men and women are resenting more and more the pabulum that is being handed out by playwrights and managers. If the managers would put their ear to the ground, they would hear this movement instead of just the taxis of Broadway." Then he thought a moment and said as a sort of way of letting them down gently, "I don't blame them entirely for the miserable season we have had, but they ought to realize that there is a big field which they have not tapped—the feminist movement in the drama. And please say," he added, "that I owe nearly everything in my work to my wife, Fola La Folletta, for she is the living, breathing embodiment of the Cause."

ARTHUR EDWIN KNOWLTON

A UNIQUE SITUATION IN THEATERDOM

By ROBERT GRAU

I AM not worrying about the spoken drama. The 'pictures' are doing the stage a lot of good and when things get settled a little I am going to produce for the stage again."

These are significant words uttered by Daniel Frohman in March of 1913, yet Mignon readers are aware of the fact that the author has persistently expressed a similar viewpoint. Mr. Frohman, however, has had opportunity to observe the trend from an angle that best reveals the influence of the photoplay to attract new playgoers into the higher-priced theaters. As the general manager of the Famous Players' Film Company, he has introduced into the newer field such celebrities as Sarah Bernhardt, James K. Hackett, James O'Neill, Henry E. Dixey, Bertha Kalich, and Mrs. Fiske, who have since found their public enlarged when appearing in person on the regular stage.

We have the photoplay to thank for the solution of what many believe has been the most difficult problem confronting the play producer, for it has gradually brought about an adjustment of the "too many theaters" situation; and with the building of new playhouses, checked for the time being and the conversion of a fair proportion of existing theaters into photoplay houses, the time is near when the producers in both fields will vie with each other for supremacy. Also, as the scale of admission prices becomes gradually quite similar for both, the managerial effort to entice the millions of low-priced amusement seekers into theaters where celebrities now popular on stage and screen alike hold forth, if crowned with success, is certain to induce many now inactive producers to emulate Mr. Frohman's expressed intention of resuming stage productivity.

It would seem, however, that a little discernment in the scale of prices according to the size of the auditorium, would greatly help to realize the aims of men who appear to wholly ignore that the basic foundation of moving picture prosperity has been the low prices which enabled the poorer classes to become persistent patrons, which attracted millions who never had attended a regular theater, but who now, with their families, flock to the neighborhood theaters—as often as three times a week. Slowly but surely, this tremendous public is forced even in the photoplay houses to increase its expenditure for entertainment, and as the standard of productions on the screen was raised, the desire for the multiple reel feature was so clearly and generally expressed, that now aside from the still existing nickel houses, the demand for a full evening's entertainment in one film production has induced practically every important play producer to enter the film industry on a large scale.

And as the majority of these producers in the older field are now affiliated with the established film manufacturers, such of these as Charles Frohman, Henry W. Savage, David Belasco and Klaw and Erlanger, who still have extensive interests in the theatrical field, are certain to obtain a firmer grasp on the public pulse when they are enabled to observe the comparative response of this public as between the two modes of entertainment.

Whether this clarified viewpoint will impress these gentlemen with the necessity for price bargains to tempt the new public to patronize their stage offerings, one may not doubt that the season of 1914-15 will witness a healthier condition in the amusement field generally than has existed for many years. With the Memrs. Shubert establishing a mighty film company with extensive affiliations and with several of the largest playhouses of vast seating capacity as the Manhattan Opera House, the Strand and the New York theaters and possibly Oscar Hammerstein's new opera house, permanently relegated to feature films, and with the Shuberts presenting photoplays at the

Metropolitan Opera House, the tendency is to greatly reduce the number of two-dollar-a-seat playhouses in all the large cities, and as these latter will more than ever before be confined to bijou auditoriums with seating capacity from 200 to 1,200, the spectacle of crowded houses so rarely on view of late should once more stimulate the producers, of whom there are fewer at this writing than at any period since those days when the field of the theater was regarded as too precarious to induce investments.



LAMBS' ALL-STAR GAMBOLE

Edingham Pinto as Passion, William Elliott as Youth, Frederick Perry as Experience, William Deming as Intoxication, Digby Bell as Wealth, and William Roselle as Pleasure, in George V. Hobart's Morality Play, "Experience."

White, N. Y.

But while the trend toward "little" theaters will help to solve managerial problems in the high-priced field, the wonder is that some genius with a grasp on proportions does not tempt fate with an effort to compete with the vogue of the photoplay in the larger auditoriums. Who shall say that if photoplays can prosper in the most expensively conducted playhouses of large size at prices one-half as high as those prevailing in the best legitimate houses, that performances equally as good as those presented in the two-dollar houses will not attract the multitudes to the big auditoriums if the prices are cut in half?

Here we have a phase of the theatrical situation which may ultimately inaugurate that new era of stage prosperity so aptly indicated by Daniel Frohman's expression at the outset of this chapter. On the other hand, there are those who believe that a movement of this character may fast be launched by the powerful group of film men who are not affiliated with the theatrical interests and who resent the wholesale advent of the latter into their realm.

While the effort of G. M. Anderson to establish a popular-priced playhouse in San Francisco has been less successful than the earlier records indicated, the decline in the public response has been due to a series of complicated internal dissensions among his associates. These have been conducive to interrupt Mr. Anderson's prosperity in the field he sought to accomplish revolutionary results. But to those familiar with the facts, the troublous outcome up to this writing is attributed not to any mistakes of the intrepid Mr. Anderson, but solely to the manner in which his representative involved him in uncontrollable difficulties until Anderson had a "headache" and flew to the Panama studio at Niles for that diversion he best can cope with.

But the basic idea behind the Gayety Theater proposition revealed "Broncho Billy" as a showman in the true sense of the term, and it may not be long before such as he will invest their capital made in the film world as a sort of reprisal against the wholesale advent of theatrical producers in the gold-laden field they not so long ago were wont to belittle.

GUS WILLIAMS, WAR VETERAN

(From the Pittsburgh "Gazette-Times.")

No fighting man who wore the Northern blue in the struggle of the '60s looks forward with keener interest to the preparations for Memorial Day than Gus

Williams, the veteran German character comedian, who will spend this week in Pittsburgh entertaining patrons of Sheridan Square Theater. Mr. Williams volunteered for service in the Union army in 1862 and was in the thick of the fray from that time until the conclusion of hostilities at Appomattox Court House. The comedian was born in New York City on the Bowery in 1847 and his enlistment in an Indiana regiment came about through a spirit of fight. He was but eleven years of age when he ran away from home on an expedition to the West to fight Indians, but he got no farther than Knightstown, Ind., and there tarried to fight potato bugs instead of "redskins." He remained in Knightstown four years and was just fifteen when he went to war. He served throughout the war in the Army of the Cumberland, known as the Fourth Army Corps, and was orderly for Gen. Stanley.

Mr. Williams's real name is Gustav Leweck. His father was a prosperous merchant in New York city. When the son ran away he discarded the family name and adopted that of Williams. After he had made his fame as an actor and songwriter the father wished him to restore the family name, but he declined to do this, and has ever since been known simply as Gus Williams.

It was in 1868 that he made his local debut at Trimble's Varieties and in the '80s that he began starring tour in "One of the Pinest." It was he who first recited that famous recitation, "The Mill Will Never Grind Again With the Water That Has Passed." It is quite generally supposed that Mr. Williams himself composed these well-known verses, but that is not a fact. They were written by General McCallum, of the United States Army Engineer Corps, and

were presented by its author to Mr. Williams in 1871.

MAXIMS OF THE STAGE

The skeleton of every good play is a pantomime.—THEOPHILE GAUTIER.

Anything naturally written ought to be in everyone's way that pretends to be an actor.—COLLEY CIBBER.

Behind the scenes of a theater there are no friends—only enemies and detractors.—ALEXANDER DUMAS, pere.

A character fit for dramatic treatment is as rare as a good artist's model, or a subject for a photographer.—FRANKLIN FREDERIC.

We give political equality to the masses, but not the right to pass expert judgment on drama.—FRANKLIN FREDERIC.

Naturalism truly means the reproduction of those details which characterize the nature of the thing represented.—GEORGE H. LAWRENCE.

The object of the theater is to teach us not what this or that particular person has done, but what every person of a certain character under certain circumstances would do.—LESSING.

The work of the actor endures only for the moment. He creates nothing that is lasting. When the curtain is drawn the great personages of his imagination and genius fade from view to be preserved only in memory.—LOUIS V. DEFOE.

We know well that the crowd is a great body in which all qualities are to be found—the instinct for the beautiful and the taste for mediocrity, love of the ideal and liking for the matter-of-fact.—VICTOR HUGO.

Albert Bruning has been engaged by Selwyn and Company for the cast of "The Salamander," by Owen Johnson, which is to be produced next Fall. He will create the role of Sasoon.

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Mrs. Whitson Fuller Mellich Jeffreys Lewis Chas. Dalton, Mary Boland John Drew Ethel Barrymore Ernest Gladstone Charlotte Lee Walter Soderling Helen Collier

"THE SHAP OF PAPER."

MADAME CRITIC

THE recent discussion in London concerning the use of the word "bloody" in Bernard Shaw's play, "Pygmalion," did not arouse much interest over here where no one would ever think of objecting to this adjective in descriptive language representing intensified opinion of the purely personal variety.

In fact, "bloody" means no more to us than "blooming," and neither word has been recognized as satisfying the demands of American expression. But in London the population expressed itself in unmistakable terms concerning Shaw's boldness in daring to publicly employ a word which no Englishman would utter even in a loud whisper unless he felt perfectly sure no well-bred ears were about.

London will become accustomed to "bloody" in time, just as we have grown used to the sound of "damn" and "hell." Once upon a time—and that time was not so very long ago, either—no actor ventured to speak those two words loud enough to be heard over the footlights. The stage manager's usual instructions were, "Say damn to yourself—under your breath, but don't let anybody hear you. The audience wouldn't stand for any profanity. You can make a forceful gesture with your fist, and everybody will know that you are saying damn."

So our actors did as instructed. They knew exactly how to do it, too, and as the majority of the people, both on the stage and out front, had had personal experience in pronouncing the forbidden word in private, it wasn't at all necessary to say it aloud.

Besides, not speaking the word made the suggestion of it of far greater value. Each person who understood felt that he had a little secret in common with the character in the play.

Then there was "hell."

Who would have dreamed of speaking this word some fifteen years ago? Like its forceful companion it was something to be ignored in public, but hailed with ardor when the occasion required for exclusive private use. No man would jeopardize the fate of a play by saying "hell" out loud before a refined audience.

But a woman did.

And by that little word she landed a new play successfully and drew enormous audiences for many weeks.

As Nell Gwynn in "Mistress Nell," Henrietta Crossman left her first night audience speechless, but pleased, as she brought down the curtain with a line in which "hell" figured loudly. If Miss Crossman had only stopped to think of the precedent she was setting, possibly she would have hesitated before using the word. Yet, it brought her fame and fortune.

But alas for the other plays and players who came after! The once despised word gradually became so familiar that it soon lost its potency, and at present no one is at all interested in the least when man or woman uses it on the stage.

When Frank Keenan ripped out a full-fledged oath in his sketch, "Vindication," I was impressed by the fact that we have progressed as far as possible in profanity, and even the Keenan oath did not arouse sufficient indignation from critics or public here to cause its banishment from the dialogue.

Whether this is because of the sincerity with which Keenan delivers it, or whether it is because one word more in strong language no longer matters, is a question, but "Vindication" offers the *dernier cri* in sacrilege.

This, too, in a Keith house! Do you know that there are placards in the dressing rooms of the Keith

houses which state in unmistakable language that the words "damn" and "hell" will not be tolerated there? Recently I asked the wardrobe woman of a Keith house why those placards were displayed, since I had heard the two offensive words used several times that evening. "Oh, well," she said, "they just let them hang there, but nobody pays any attention to them. They used to—but not now."

Frital Scheff is a brave person.

I must say I rather admire her for being loyal to her convictions as to style and not hesitating to show the public that she is so. I heard an amusing little story which illustrates Miss Scheff's reliance upon her own judgment.

We all know that Miss Scheff, aside from her voice and personality, first impressed the public by her very chic fashion of wearing her hair. Also her figure with its small waist and curved lines became a model for all up-to-date women. To have a figure like Frital Scheff was considered the sum total of feminine satisfaction, and the woman who possessed such a figure was envied to distraction.

But that was some years ago. Too bad how feminine ideas change. At any rate, some admirers of Miss Scheff recommended to some out-of-town visitors the "Mlle. Modiste" revival in which their favorite musical comedy singer was appearing. The strangers in New York expressed themselves quite frankly at the next meeting. When asked how they liked the opera, they replied: "Oh, the music was all right."

"Didn't you think the chorus pretty?" inquired the New Yorkers.

"Oh, yes, the chorus was all right."

"And wasn't Miss Scheff the most Parisienne, the daintiest, the—"

"Well," the visitors began, "she sang very well, but we were terribly disappointed. She wears her hair in such an old-fashioned style, and her waist is ridiculous."

I thought of this criticism when I watched Miss Scheff in her recent vaudeville appearances. For since the above remarks were made coiffures have changed again, and waists have expanded, so that most anyone may enjoy a long course dinner and feel no discomfort thereafter.

But from the midst of these fashions Miss Scheff invariably emerges unscathed with every hair in its accustomed place and not even a quarter of an inch added to the measure of her belt. She is certainly dainty in appearance, but there is no denying the evident fact that she is one apart from the up-to-the-hour standard. Perhaps she believes that natural waists and the popular mode of hairdressing will give way to former more formal lines, and so, maybe, she prefers to keep in line instead of undergoing the tortures which are bound to result if the dressmakers ever insist upon a return to the small waists. Perhaps Miss Scheff is wise in her day and generation, but she is missing a lot of comfort.

I overheard a conversation on a Broadway car which was interesting, to say the least, and gave me an idea or two on how to get rich quick, if you only dare. I glanced around and noted that the speaker and his companion were evidently young men of good taste in clothes. They certainly spoke excellent English.

The name Castle caught my ear and held my attention until I reached my corner. It seems that one of the young men had recently attended a dance place, presided over by Mr. and Mrs. Vernon Castle. He

had danced once with Mrs. Castle, then there followed a little supper consisting of one bottle of wine with squabs as the main course; and it did not give the speaker the slightest uneasiness until the bill met his eye. What was his astonishment to discover that it amounted to sixty-five dollars. The bottle of wine was rated at twelve dollars, the rest of the menu was in proportion; and the dance with Mrs. Castle, in which she had so graciously offered to show him a new step, was down for twenty-five dollars. The sixty-five added up properly.

"And what did you do?" inquired the speaker's companion.

"What could I do? I paid it, of course! But I've been saving money for my friends ever since by telling them my experience."

MADAME CRITIC.

"DEAD-HEADS"

(Jerome K. Jerome at the British Dramatists' Dinner.)

How many plays would get their chance if it were not for the dead-head—the dead-head who at the call of duty flings himself into the empty benches, brings hope into the theater, lures the manager on till the syndicate's last sixpence is spent, and enables everyone concerned to look back with satisfaction upon an undoubted artistic success? As a British dramatist, I take this opportunity of thanking from the bottom of my heart the British dead-head for his conscientious, his unfailing, his self-sacrificing support of the British drama; and I claim for him that he is the bulwark of the intellectual drama. I say let the dead-head increase and multiply. The paying public! Nobody knows what they want. They don't know themselves till they get it, and then it is sure to be something they oughtn't to want. Only one thing in connection with the drama is certain. Write a really great play, have it finely acted, get the critics to gush over it, and the dead-head will come to it. He is the only man who will! And what an audience he makes! Not your vulgar, noisy audience, with the loud laugh and the distracting applause that we write to the papers to complain of, but a discriminating audience that a man can be proud of writing for.

I was at a play once. There was a man sitting next to me—a perfect nuisance. He kept on laughing in the wrong place. There weren't many right places. When they arrived he missed them. He persisted in applauding the wrong speeches, such as "Honor thy father and thy mother." "Honesty is the best policy"—sentiments that, in an intellectual play, he ought to have known were intended to be taken ironically. Meeting the manager after the second act I asked who he was. The manager looked up the returns. "I am sorry," he said, "he's the only man whose name I can't tell you." It turned out that he was the man who had paid for his seat. One might have guessed it!

So long as the British dead-head and the British dramatist continue to stand shoulder to shoulder there is hope for the drama of the future. But I warn you, ladies and gentlemen, there is a plot to do away with both of them. The manager presents the play. There follows the name of the gentle knight and the noble lady who perform it, and, lastly, in biggest type of all, the name of the world-wide celebrity who produces it. In the less important announcements the name of the author is, as yet, still retained to account, one supposes, for possible failure, and if the actor is not careful he will find himself going the way of the author.

I foresee the programme of the future. The name of the manager and the producer will occupy three-quarters of the space. The play will be announced as "from original designs furnished by a member of the Society of Authors, and will be acted by our own specially selected and highly trained troupe of performers."

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THE AMERICAN PLAY

Our esteemed contemporary, the *Montreal Star*, with one of the most competent critics in charge of its dramatic columns, is at times unduly severe in its strictures on American productions and exceedingly ardent in its efforts to restrict the Canadian field to enterprises of all-English origin and composition.

A great many of the points with which the *Star* finds fault in American productions leave us discomfited. The stupidity of some of our wholesale producers in regarding all territory west, north, south and east of the little area bounded by the Hudson, East and Harlem rivers as so much *hinterland*, or unexplored country, which will accept anything with a Broadway hall mark unchallenged, is too well attested to be disproved.

But we believe we can successfully contradict the charge made by the *Star* that

Not only are the [American] companies, as a rule, inferior, but the plays themselves are, on the average, poor stuff. How many dramas worth seeing have been produced in the United States during, say, the past five years? You can count them without any serious mental strain.

The plays may have been written; they may have been submitted to the producers; but the latter, as a rule, have found more immediate cash in the musical comedy, the revue, the folies, and the other barnstorming rubbish that has been spooned to a public, which either has not the energy to resist, or is too careless to object.

Within five years there has been produced in the United States a number of excellent plays well worth seeing, among them a number which our *Montreal* contemporary itself has highly praised and sundry which it has not yet had an opportunity to appraise.

Perhaps the strongest contradiction of the *Star's* views is supplied by the remarkable popularity of American plays in London, where this season the American play has had a greater vogue even than any by English authors.

Mr. HAWTREY has just dropped "Never Say Die" to appear in "Seven Keys to Baldpate." London has confessed to the charm of "The Yellow Jacket." Sir HENRY TREV has revived "The Darling of the Gods." The racial farce, "Potash and Perlmutter," is one of the current successes. The same is true of "Within the Law." Sir CHARLES WYND-

HAM has just produced a farce, "The Blue Mouse," which, though of German authorship, achieved its importance for the London field through its production in the United States.

Two plays of great interest in the British capital, though written by Englishmen, were written at the instance of an American manager and first presented in the United States. We refer to "The Melting Pot" and "Joseph and His Brethren," to which might be added "Officer 666" and "Broadway Jones."

These represent only a number of plays of American origin, which, having found favor in the United States, have been favorably received in London. As proof of their universality this is fairly conclusive.

TWEEN DANCES

THE tango mania is leading us into strange paths and the worship of strange gods.

In the words of a distinguished Southern statesman, "Where are we at?"

This building of CASTLES out of queer material would be disquieting if we did not know that we often change with the tide and forget those we idolized yesterday.

The phenomenon of Mr. and Mrs. CASTLE touring the country, as if they were talent of the first rank, instead of mere turkey-trotters, is compensated only by the reflection that they cannot repeat their visits with the least profit. From all that we hear of their Western tour, disappointment follows in the wake of their performance. Papers which radically disagree on all other issues are unanimous in saying that these performances do not justify the expectation aroused in their art; and we foresee the day when our much-exploited tango-trotters will come back to solid *terra firma* with some cherished illusions as to their own artistic importance rudely shattered.

Sundry queer stories are current on the Rialto anent the profitable uses to which the prevailing dancing mania has been put. Men visiting some of these popular resorts and yielding to the temptation of their surroundings have found their waiters' checks taking on the proportions of \$60 and \$65 for unsolicited orders of tomatoes, olives, cold sausage, a cold bottle and a hot bird, with one dance with the hostess marked down at \$20 or \$25 as a dancing lesson.

And on top of all, the lady is fêted, and petted, and exalted like a deity by members of exclusive social circles, and made to see herself in the light of a divinely gifted artist.

Such is the perversion of mediocrity. It is the fad of the hour in New York, notoriously the most sophisticated and at the same time most gullible community in the civilized world.

NEGLECTED OPPORTUNITY

WITH "opportunity" knocking at the door of every playwright, and apparently a lack of themes to kindle public interest, it is remarkable that no native dramatist has so far discovered the farcical possibilities inherent in the Hon. RICHMOND PEARSON HOBSON.

The whole career of this brilliant jester reminds one of Don Quixote, and offers a splendid chance to a good farce writer to write a typical American comedy. Beginning with his theatrical exploit in attempting to bottle up the Spanish squadron in Santiago harbor to prevent its escape, when two able-bodied American admirals were dying of *ennui* because CERVERA wouldn't come out; thence on through his famous kissing campaign, which endured as long as his popularity lasted and there were enough foolish women to go round, and now his sponsorship for the bill to amend the Constitution of the United States for nation-wide prohibition of the manufacture, sale and consumption of liquor.

If HOBSON lived in France he would long ago have been forced to share honors with CHAUVIN and other national heroes. If we had as far-seeing playwrights as France, HOBSON would long ago have inspired the great American play for which we have been waiting.

PAY WHEN THEY CAN

(London News Story.)

One of the most remarkable restaurants in London—that city of surprises—is described by a writer in the *Daily News*. It is in one of the narrow streets leading from Covent Garden to St. Martin's Lane.

It is a small and obscure place, but when it is noticed, of inviting appearance. The windows are curtained, and only a brief notice announces that food is to be obtained within.

"Theater-land," says the writer of the article, "is all about it, and seemed to know it. There could be no doubt about the profession of its clients, who evidently regarded it as a retreat. They were on terms of easy friendship with the two presiding ladies. One gentleman who had lunched, and who had a face like doom, perhaps partly (by the look of his clothes) because he was hard up, and partly because tragedy may have been his job, passed the landladies, without paying, with a bow that would have done justice to an ambassador, and went out. 'Poor old Bill,' said a fashionable young lady, who sat near; 'it's time his hard luck had finished.'"

A question concerning the distinguished looking but shabby Hamlet who had just gone out revealed a "most heartrending fact" to the visitor. The two proprietors of the restaurant some years since were actresses. They were in George Edwardes's first company. Now they entertain any one with good food; but if it happens that one is a "professional," and cannot pay for one's meal because disengaged, "why, then you merely bow and go out. The good ladies will understand."

"Nor," says the writer of the article, "is it a question of chalking it up; actors and sallores—who are the only folk nowadays amongst whom it is recognized that if you cannot pay that is no reason why you should not eat—register no back debts of that sort in their account books. But they remember. And so it happens that when an actor's luck turns he does not desert the little restaurant; he comes to lunch again, and leaves as much as would cover a dinner for two at the Ritz."

EDITOR'S LETTER BOX

(Correspondents asking for private addresses of persons will be ignored. Their professional addresses can be found by looking up the company with which they are connected under "Dates Ahead." Letters addressed to persons whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if on file in THE MIRROR's office. No questions answered by mail.)

L. H. CAMPBELL, Chicago.—The Dramatic Play Agency is absolutely reliable.

CONSTANCE BRADEN, Milwaukee.—Martin Brown is playing in "Hullo Tango" revue, at the London Hippodrome.

THEATRE, New Orleans.—The Oliver Morosco play contest closed about the middle of last March.

CONVERSE, New York.—The prize plays in the Oliver Morosco play contest have not yet been announced.

I. I. H., Detroit.—We know Mabel McKane as being in vaudeville with Joe H. Howard. Beyond this we have no information regarding her.

EDWARD VOHRDRAH, Pittsburgh.—The best way to get the information you seek about "The First Violin" is to send 15 cents to Samuel French, Theat. Pub., 23 West Thirty-eighth Street, New York, and get a copy of play, if published.

A CONSTANT READER, New York.—"The Billionaire" was first produced at Daly's Theatre, New York, Dec. 29, 1903, then for one season on tour, with Jerome Sykes in the leading role. Might be termed a success *d'estime*.

ARTHUR SINCLAIR, N. Y. C.—To copyright a play write to the Registrar of Copyrights, Library of Congress, Washington, for blank form "dramatic compositions," fill out, witness before notary, and return with fee of \$1. The same operation applies to a playlet for vaudeville.

F. L. S., Bethlehem.—Malcolm Duncan has played in "The Lion and the Mouse," "The Mowers," "Triumph of Love," "Zigzag Paths," "Mrs. John Hobbs," "A Precious Lode," the Duke of Bedford in "Henry V." etc. Sorry we cannot supply other information concerning him at present.

FRANIS, Harrisburg.—Ella Ryan is an Indianapolis girl and her father was at one time Secretary of State of Indiana. She is a pleasing courtesie and an excellent dancer. She played the leading part in "The Runaway Girl" at Daly's Theatre, New York, under Augustin Daly's management, and remained with him until his death. She afterward was seen in "Madge," "King Dede," "The Three Little Maids," the latter embracing a five months' tour to Australia; "Floradora," "The Great Mogul," "The Soul King," "The Blue Moons," "Two Men and a Girl," and finally "Pag o' My Heart." She is not the sister of Mary Ryan.

W. G. ELLIOTT, Boston.—Wilson Melrose is known as a popular leading man in stock, who replaced Robert Dempster with the Davidson Stock company last year. His previous work had been in stock companies in Denver, Boston, and New York. He appeared in "Catspaw," "His Name on the Door," "The Stronger Claim," "Cheer Up, Boys," "The Sign of the Cross," "The Goddess of Reason," "The First Warning," "The Prodigal Son," "Dorothy Vernon," "Tom," "Her Great Match," "Heart of Maryland," "Leah Kiechens," "Darling of the Gods," "Little Gray Lady," "Raffles," and other plays. His last appearance in New York was early last March in "The Last Resort," at the Longacre Theatre. Concerning family antecedents we are not informed; nor have we a picture of Mr. Melrose.

THANKS TO MR. WHARMBY

BETTER DRAMATIC MIRROR:

SIR.—Thank you for your kindness in printing Mr. Thomas W. Wharmby's letter to you in the April 15 issue. Friends from North, East, South, and West called attention to the article in "On the Rialto" column.

Mr. Wharmby, as a result, very kindly sent me an address on the drama, read by Mrs. Midge Kendal at the Congress of the National Association for the Promotion of Social Science, Birmingham, September, 1904, which (according to a memorandum on cover written by my mother, the late Maudie Harold Davison) was presented by Mrs. Kendal to my grandfather, the late William F. Davison. Will you please thank Mr. Wharmby, through your columns, if convenient.

Please accept my gratitude, and may THE MIRROR continue to reflect kindly thoughts and deeds and happiness to all.

Very truly yours,

MARGARET HAROLD DAVISON

(Mrs. W. E. Osterhout).

122 PACIFIC STREET, BROOKLYN.

Personal

GRANGER.—Mr. Willis Granger returned recently from an exceedingly successful tour of thirty-two weeks as the featured player of "The Master Mind." While we had no opportunity of seeing him in the part, his interpretation was specially commended by the papers throughout the country, which readily appreciated the fine artistic qualities of this popular player. Mr. Granger is at present in New York and can be addressed in care of THE MINNION.

NATALIE.—The charming little dancer whose portrait graces the cover of THE MINNION this week is rapidly winning fame as a member of the team of Natalie and Ferrari. Mlle. Natalie is a delightful exponent of both the classic and modern school of dancing. She was born in Russia but educated in this country. Making her debut at the age of three, she soon left the stage to study music. Ultimately she



MR. WILLIS GRANGER.

resumed her dancing and secured her early training with the Kiralfys. With M. Ferrari, Mlle. Natalie came to the New York Palace a few weeks ago practically unknown to Eastern audiences and, in a week, established herself as one of the foremost of our dancers. The single week placed Natalie and Ferrari at the forefront of the dancing teams.

RANSOME.—John W. Ransome has been signed up by Col. H. W. Savage for "The Prince of Pilsen," which will be revived by that manager, who originally produced it, with Mr. Ransome as the star. Mr. Ransome's whimsicalities as the German brewer were prime factors in making that play one of the most popular successes of its time, both in this country and in England. Mr. Ransome's funny interrogation of "Vas you efer in Zin-sin-na-ti?" became a popular catch phrase in every State of the Union. It would not be surprising if history repeated itself and "The Prince of Pilsen" again became a theatrical craze.

VANINI.—The twenty-seventh day of last April was made notable in Vienna as the one-hundredth birthday of Betti Vanini, the famous comedy actress. She played up to her eighty-fifth year before going into retirement. The old lady read hundreds of congratulatory letters, without using glasses, and personally replied to most of them.

AMERICAN INVASION OF PARIS

Paris is enjoying a real opera war. With the very successful initial efforts of the Boston Opera Company alarm has been held of the authorities of the Opéra and the Opéra Comique, which are resorting to every means to combat the invaders from Yankee-land. A revival of "Scemo" was put forward two days to clash with the première of "Otello." Fearing the absence of the French press, impresario Henry Russell postponed "Otello," whereupon the Opéra again postponed "Scemo," and announced a revival of "Don Giovanni," a big feature of the Russell repertoire. Paris, in consequence, is reveling in splendid opera and the Boston company's audiences are increasing steadily with each performance.

DR. WALLACE'S NEW DISCOVERIES

(London "Evening News.")

May we cram within this wooden O the very casques that did affright the air at Agincourt?

The "Wooden O" was the Globe Theater in Southwark where William Shakespeare's plays were acted, and of which Shakespeare was a part proprietor.

Many have been the disputes and arguments as to the exact site of this illustrious playhouse. It has been strongly maintained that the Globe occupied a part of the big brewery of Messrs. Barclay and Perkins, and reasons have been given on the other side to show that this conjecture is ill-founded.

The argument now ends decisively: to-day's Times contains an article by Dr. Charles William Wallace, giving the exact position and the precise boundaries of Shakespeare's "Wooden O." The brewery tradition is shown to be mistaken.

Five years ago Dr. Wallace published in The Times two articles called "Shakespeare in London." These articles showed Shakespeare not as an "illiterate boor," not as an ill-conditioned country lout willing to draw money from base circumstances, but as a solid, prosperous, well-established man. He lodged with a Huguenot family, he was an actor-manager as we should now say, he intervened in certain suits at law between an actor's widow and John Heminges, joint editor with Henry Condell of the First Folio.

Now the labors and the patience of Dr. Wallace—who has been helped by his wife—have gone farther, and the result is that, in the words of The Times, "one could go to Southwark and point with a walking-stick to the site of the Globe Playhouse."

The site is defined and the boundaries are given in the tripartite lease, signed February 21, 1599, by Nicholas Brend, Esquire, as lessor, Cuthbert Burbage, and Richard Burbage, as half-lessees, and William Shakespeare, John Heminges, Augustine Phillips, Thomas Pope, and William Kempe, as lessees of the other half.

The exact occupation of the site and the names of the occupiers when Shakespeare and his partners leased the plot of land "in the parish of Saint Saviour in Southwark in the County of Surrey" are given. To the north of it was a piece of ground called "The Park"—probably a garden plot. South of the park were four garden plots recently occupied by Thos. Burt, Isbrand Morris, and Lactantius Roper. South of these holdings were more plots, and the whole site was bounded on the south by Maiden Lane—now Park Street.

But the brewery is to the south of Park Street: it is clear therefore that the successors of Johnson's Thrale must be content with the doctor's head upon their labels; they have no claim to the lineaments of Shakespeare. It was not a savory spot.

"The actual site chosen for the Globe," writes Dr. Wallace, "within the bounds above quoted was uninviting—the most unlovely spot of that unlovely region, the only part in the immediate neighborhood that had not been made habitable. Ben Jonson, in his "Exercitation upon Vulcan," described it as "flanked by a ditch and forced out of a marsh."

"Men who knew the site before it was leased for the Globe testified some thirty years later as to its nature. There were at the time of the lease only two small houses or hovels on it, and it was, in fact, flanked by two ditches or open sewers, one north and one south.

"It was the lowest spot left on the Bankside, except the ponds, was overflowed by the Thames at every Spring tide, and had long been used as a 'laystall'—a dumping ground for all sorts of offal and refuse. Possibly this would be a good mine for the antiquarian, and he might, since piles were driven into the marshy ground for a foundation, even yet discover the very contour of the Globe."

And just as Shakespeare's father got into trouble with the Stratford-on-Avon authorities for the manure heap that stood in front of his house, so Shakespeare and his partners suffered from the attentions of the Sewer Commission of Kent and Surrey.

Indeed the farmer tenants had already appeared on the books of the Commission. Jasper Morris, the dyer, had made an "encroachment" into the sewer, while Thomas Burt, the dyer, had committed a like offense, the Commission in his case preferring to spell the word "encroachment."

All of the tenants, it would seem, disliked their duty to "cleanse" and "accure" the ditch, or sewer; and they passed on their insanitary tradition to Burbage and Heminges and their fellows.

"In 1606 the Commission had to order that the owners of the Playhouse called the Globe in Maiden Lane shall before the xxth day of April next pull up and take cleane out of the Sewer the props or postes web stand vnder their bridge on the North side of Mayd-lane vpon paine to forfeit.....xxs. [Labelled 'done.']"

It is by long, laborious, and severe research in these records of the ditch—"flanked by a ditch and forced out of a marsh," is Ben Jonson's description of the site of the Globe—that Dr. Wallace has placed the true position of the "Wooden O" beyond any doubt.

POPULAR MANAGERS

John T. Macaulay, the genial manager of Macaulay's Theater, Louisville, has been the owner and manager of that popular play house for many years, and is deservedly one of the best-liked managers of the South. The colonel has been identified with the present house so long that it is difficult to believe that he has ever had other experience than in catering to the Louisville amusement public and providing it each year with the very best of the season's attractions.

He was an officer, and saw much service during the war between the States, and at its close engaged in business in Indianapolis, Ind. He came to Louisville in the early eighties, succeeding his brother, the late Barney Macaulay, in the control of Macaulay's Theater, and has been constantly in managerial charge since.

The colonel is a Mason, a progressive citizen, an earnest, helpful worker in all matters looking to the betterment of the city, and possessed of a genial per-



Stefano, Louisville.

COLONEL JOHN T. MACAULEY,

Manager and Proprietor Macaulay's Theater,
Louisville, Ky.

sonality that is most charming. He is easily one of the most popular men in the South, and his pretty playhouse has become an historic one under his able management. Probably no manager outside of New York City has a wider or a closer personal acquaintance with the leading members of the theatrical profession. He plays golf, is an enthusiastic motorist, is a good story teller and thinks he can play billiards.

ANAST ANTONE, who was obliged to withdraw from the management of the Odéon, which despite his known capacity for theater organization proved a financial failure, has been invited by the Turkish Government to establish a "théâtre moderne" in Constantinople. Mons. Antoine has accepted. Paris bankrupted him.

THE Oberammergau Passion Play is to be performed in England next July, with the original company, according to a cablegram. This will be its first presentation outside of Germany. As the Lord Chamberlain has refused to license the Passion Play it cannot be given in a theater, and will therefore be produced in the open air. A picturesque location, near a large town, on the south coast, was selected, where a huge stage and amphitheater is being erected.

THE ACTOR'S CHURCH ALLIANCE has published the first issue of its quarterly, Church and Stage, a very creditable little publication of eight pages at twenty-five cents a year. Rev. Walter E. Bentley, National Secretary, is editor-in-chief. The officers of the various chapters are given and considerable matter of fraternal interest is scattered through the pages. It should do much to establish a link of sympathy between church and stage. It is issued from the Lincoln Square Theater Building.

Edward Paulson competes with himself with one of his pieces, "The Midnight Girl," playing at the 44th Street Theater, and his other composition, "Madame Moselle" playing nearly opposite at the Shubert.

ON THE RIALTO

Julie Opp (Mrs. William Faversham), who is now in Arosa, Switzerland, where she has been under treatment for tuberculosis, is soon expected to return to this country, as her condition is said to be greatly improved. Mr. Faversham sailed for Europe last Saturday to bring back his wife and two sons. On their return the family will repair to Lake Placid, in the Adirondacks, for the summer, and where Mrs. Faversham, it is hoped, will find complete restoration to health. Swiss physicians have pronounced Mrs. Faversham curable.

"The Dear Fool" was presented by H. V. Remond and Eva Moore in London, May 6, under the title "The Dangerous Age," which seems much more pertinent than the first one, under which it had its premiere at the Garrick in New York. "The Dangerous Age" points directly to the problem by which the action is inspired, while "The Dear Fool" left you guessing and saying that perhaps, after all, Englefield was not many degrees removed from his designation in the title. While the comedy hasn't exactly scored a triumph, the London reception was not unfavorable.

In the cast supporting John Drew and Ethel Barrymore in "A Scrap of Paper" are two players who have played every part in the piece. Charlem Dalton, the Baron de la Glaciere, has played every male part in the play, and Jeffrey Lewis, the Mademoiselle of the Drew-Barrymore company, has played every one of the female parts. She made her first appearance on the stage as Pauline in the original production of the play by Alfred Wigan in Edinburgh, Scotland. William Seymour, the Beau Brummel of stage directors, who staged the comedy, was the original Anatole when the play was produced in this city by Lester Wallack.

Among the well-known actors who volunteered to "walk on" in the performance of "The Silver King," given at His Majesty's Theater, London, in the presence of the King and Queen, Friday afternoon, May 22, we notice Mr. William Abington and Walker Whiteside. Other London notes of interest are that "Within the Law" closed its long run on May 9 and that "The Meeting Pot" had reached its hundredth performance May 5. Also that "Sari" will succeed "The Girl from Utah" at the Adelphi. Miss Mona Limerick has returned to England after her American season. She appeared as Mrs. Gwyn in Ramsay Percy and Kirsteen Greame's production of "Joy" at Oxford, May 5, and met with an enthusiastic reception.

K. AND E. COMPANIES CLOSE

The present season of "The New Henrietta" closed in Toronto on Saturday night, and May 23 William H. Crane will sail on the Lepeland. He plans a motor tour through England and Scotland with Mrs. Crane, and then his usual visit to Kingston. Mr. Crane will return to this country early in September. On Oct. 5 he will open at the Blackstone Theater, in Chicago, in "The New Henrietta," with Thomas W. Ross appearing as Bertie and Miss Amelia Bingham as Mrs. Odyke. The tour will extend to the Pacific Coast, and include the principal cities of the country. At its conclusion, at the end of March, Mr. Crane will return to New York, and with an entire star cast will be seen in a revival of one of his earlier notable successes. Mr. Ross, who is to play Bertie, the famous Stuart Robson role, is best known to theatergoers for his appearance in "Checkers," and later as a star in Chicago and throughout the West in "The Fortune Hunter" and "The Only Son."

The engagement of Mabel and Edith Tallaferro in "Young Wisdom" came to an end at the Park Theater, in Boston, Saturday night. Miss Mabel Tallaferro sails for Europe May 20, and Miss Edith June 15. They will return early in August and at once begin rehearsals of their new play, in which they will open at Powers's Theater, in Chicago, Aug. 24.

"Ben-Hur" closed its fifteenth season in Ann Arbor, Mich., on Saturday night with a record the equal of prosperity of any in the past ten years. It will be one of the early attractions on the road next season. Robert Hilliard brings his season in "The Argyle Case" to a close in Los Angeles next week and will take the fastest train across the Continent to New York. With Mrs. Hilliard, whom he recently married in Denver, he will sail on the *Belleville*, June 4, for an extended European trip.

ACTORS' FUND OF AMERICA
Annual Meeting Accepts Reports, Elects Officers,
and Passes Amendment Admitting Minors

The Actors' Fund of America, at its meeting held May 12, elected the following officers for the ensuing year: President, Daniel Frohman; first vice-president, Joseph H. Griener; second vice-president, F. F. Mackay; treasurer, William Harris; secretary, Edwin D. Miner; trustees to serve three years, Charles Burnham, Henry W. Savage, Winthrop Ames, Charles Dickson, Hollis E. Cooley, and Henry Miller.

The total expenses for the fund were \$28,925.83. Reports showed that an average of 145 players a week were added during the year. There are now thirty-six guests at the home on Staten Island. Maintenance of the home cost \$19,448.18. Burial account amounted to \$3,938.88. Sixty-eight professionals were buried, many of whom were interred in the fund plot in Evergreens Cemetery, Brooklyn, N. Y. Many improvements were made to the home property, amounting to \$5,500.73. Total receipts, \$42,508.40, included in which were bequests from Richard Hyde, \$25,000; Belle V. A. Fen, \$4,250.35; Thomas F. Bardon, \$600; George H. Cobill, \$150. The expenses exceeded the receipts by \$28,777.13. It was shown that the work of dispensing the relief had been administered most economically, as it had cost only 12 cents for every dollar that was dispensed for charity. This is the lowest cost of any charitable organization in the City of New York.

President Daniel Frohman, who presided at the meeting, made an interesting address, and in speaking of the recent Actors' Fund Day plan, which took place on April 17, he expressed the fund's appreciation of the work done in behalf of the organization on that day, but said it had been decided that more novelty in the entertainments given was necessary to attain the greatest result. Some of the managers were indifferent. This did not help to add to the receipts. If there is one charity in the world more than another that should command harmony and union of action, the Actors' Fund is that one. Professional jealousy and private rancor should give way before the one common good that the fund stands for. In the autumn steps will be taken by the Board of Trustees to organize a big plan of an appealing and pleasing character by which to replenish the fund's treasury.

Other addresses were made by William Harris, James J. Armstrong, Hollis E. Cooley, and F. F. Mackay. The latter laid particular stress upon importance of encouraging those interested in the fund and extending its force in the collections for the sick and the needy. "When you realize," said the speaker, "that during the past year the fund has cared for 145 persons each week, you will see what a great bread charity it is. There was no question of their country; no question of their religion; but simply that they made their business that of actors and entertainers in theater, or respectable places of amusement. Your Board of Directors will adjourn after next Thursday and not meet again until October. Do not imagine for a moment that because they have retired from their meetings that they are not busy working for this fund; they are. Mr. Frohman is looking after benefits, devising plans by which to increase the income, and his fellow associates on the Financial Committee will be with him; and you all know that they are not only skillful business men, but they are able and sincere, and, above all, their great hearts speak forth a charity for the profession by which they have achieved wealth. When this fund was established thirty-three years ago it was established purposely to relieve the individual actors from the individual beggars who apply for assistance; and it was intended that the sick and destitute should apply directly to this fund for their assistance. Let me, therefore, ask you, all of you, as assistants to this fund, that you do not tolerate back-door-of-the-theater begging, or on the street, for if a man or woman is worthy this fund responds to every call that is made upon it."

The address was received with hearty applause. The following amendment to Section 15 of the by-laws was passed:

Any person entitled to membership, on payment of \$75 dollars, may be admitted, by the Executive Committee, as a life member; who shall forever thereafter be free from the payment of annual dues. No person shall have the right to vote at an election who has not been a member, in good standing, for thirty days before the election takes place; the phrase good standing refers to the annual members whose dues are two dollars each year. Provided, however, that no person admitted as a member, after the twelfth day of May, 1914, shall be allowed or qualified to vote at any election, annual special or other meeting, unless said member is eighteen (18) years of upwards of age at the time of said election or meeting, or until they shall have attained the age of eighteen years.

Under this clause, little nine-year-old Magda Foy—whose portrait appears on another page—child actress and daughter of P. C. Foy, and whose application for membership to the fund has been before the organization for the past two years, became, automatically, its youngest member. Last Sunday the following party, composed of officers of the fund and invited guests, went to the Actors' Fund Home on Staten Island on an inspection visit: Daniel Frohman, F. F. Mackay, Mr. and Mrs. Ralph Delmore, Harry Harwood, Mr. and Mrs. James J. Armstrong, Mr. and Mrs. Samuel A. Scribner, Mr. and Mrs. Maylin J. Pickering, W. C. Austin, and A. Kaufmann, the latter representing THE DRAMATIC MIRROR.

After a luncheon, addresses were made by the president, Daniel Frohman, Mr. J. F. Armstrong, Mr. Ralph Delmore and Mr. F. F. Mackay.

BIG NAMES THESE

Wallace Munro Engages a Strong Company for a Summer Season in 'Frisco

Wallace Munro announces that the Columbia Theater, San Francisco, will be the home this summer, beginning Monday evening, June 22, of a veritable all-star company, including Rose Coghlan, Charles Richman, Charles Cherry, Charlotte Tittell, Ada Goodrich, Lucille Gardner, Frank Kingdon, Horace Mitchell, George R. Christie, John Raymond, and others. Mr. Munro will present a cycle of famous high-class comedies, representing the most brilliant dramatic achievements of Oscar Wilde, Bernard Shaw, Clyde Fitch, Arthur Wing Pinero, Haddon Chambers, Bronson Howard, etc. These comedies have also been selected for their adaptability to disclose the histrionic excellence of this exceptionally strong company.

The entire organization will leave New York City for San Francisco direct, June 15.

NEW STOCK IN BROOKLYN

Keith's Bushwick Players to Open Season May 25 with "Shenandoah"—Boy Scouts to Appear

The summer stock season at Keith's Bushwick Theater opens Monday afternoon, May 25, with "Shenandoah" as the attraction. The company is composed mostly of the Crescent Theater organization, and includes Leah Winslow, Carolyn Locke, Basile Warren, Miss Isadore Martin, M. J. Briggs, Joseph Eggerton, Jack Rollens, William H. Svarts, Frank Armstrong, Charles Schofield, and Arthur Mack. W. C. Masson will be stage director.

A feature of the revival of "Shenandoah" will be the appearance in the battle scenes of five hundred Boy Scouts. Former Mayor Adolph Kline, who is Colonel of the Brooklyn Boy Scouts, is co-operating with Manager Trahern with a view to making the performance as realistic as possible in the military details.

NEW MANAGEMENT AT ST. CATHARINES

ST. CATHARINES, ONT., May 13.—The interests of W. J. Meleady in the Colonial Amusement Company of this city have been purchased by Messrs. Odium and Malcolmson, who are now the sole lessees of the five theaters operated by the company—three vaudeville, a stock, and a moving picture. (1. B. Odium will be in charge of affairs here, at the Grand, which is one of the best one-night stands in Canada, where all bookings for the circuit will be made, while W. J. Malcolmson will manage the Berlin house. Richard W. Lester, for the past five years with H. W. Marks's stock company, and formerly a promoter of stock companies through Texas, has been secured as musical director of the Berlin house. The local management is planning an innovation for the summer season; that of installing a hidden orchestra on the stage behind a palm garden, which will also cover the orchestra pit, while a stock quartette and feature films will be inaugurated until the season closes in June. Amateur and country-store nights have assisted in maintaining capacity houses between the season late road engagements.

"Within the Law," on its initial appearance, May 23, was presented to an overflow house. Billy Allen's musical stock company, week of May 27, played to good business. "Mutt and Jeff in Panama" (return), May 8, to its usual crowded house. "Mrs. Wiggs of the Cabbage Patch," May 11, pleased two good audiences. Road plays, with the "Blue Bird" as the final, will conclude the season here, which has been the best in the history of this city. Anticipations for a larger one next season are very bright, as the new Hippodrome, under construction now, will have a seating capacity of 2,600 (guaranteed), making it one of the largest in Canada.

CLAYTON E. BROWN.

HIPPODROME CLOSES THIS WEEK

The spectacular Hippodrome production of "H. M. S. Pinafore" will pass into a memory with the close of the current week. While the Hippodrome and the reigning attraction have played to enormous business, the certainty obtains that summer will bring an end to this prosperity if the management tempts fate by keeping it open, as in deference to commercial good judgment, "Pinafore" will be withdrawn.

"THINGS THAT COUNT" AT SMITH

On May 14, the first company of "The Things That Count" gave two performances of that attraction in the endowed theater of Smith College, at Northampton, Mass. Another company that has been organized for the road replaced the other at the Playhouse.

SID. HERBERT'S APPRECIATION

Sidney Herbert, who was operated upon at the Post Graduate Hospital for ulcer of the stomach, May 5, wishes to thank all his friends for their inquiries as to his condition, and assures them that the operation was a complete success. While still in quite a weak condition, Mr. Herbert is resting easily, and his present state points to a speedy recovery.

MASK AND WIG CLUB

The Mask and Wig Club of the University of Pennsylvania presented "The Royal Arms," at Wallack's Theater, May 16, afternoon and evening.

The PUBLICITY MEN

Edwin Wallace Dunn has been given a private inner office by Cohen and Harris, where he can enjoy those mythical summer breezes in and adjacent to Times Square.

After some three years without a vacation, Edwin A. Weil, of the H. H. Fraase office, is thinking of taking advantage of the success of "A Pair of Nikes" to take a little trip abroad for a rest.

That member of the Willstach family distinguished by the Christian name John has just returned from the West, where he has been distributing advertisements for the approach of Henrietta Crossman in "The Tongues of Men."

Jack Pratt has been appointed general press representative of Henry W. Savage, Incorporated. Percy Heath, whom Mr. Pratt succeeds in the position, will hereafter give his attention to plays in the stage offices. Mr. Heath's experience as a play-doctor is testified by his success as one of the adapters of "Sari."

Edward L. Bernays, than whom there is none more efficient in promoting publicity for social organizations, has placed some excellent notices for the payment of the National League of Women Workers in the Regiment Armory at Sixty-ninth Street.

All hail to Anna Marble! This indefatigable and eminently able purveyor of publicity has been working on the productions of Al. Woods for a long time, securing space in all kinds of publications without any blowing of trumpets on her own account. Time it is, therefore, to accord her credit and praise for the admirable work done particularly in the interests of Julian Hittings in "The Crinoline Girl" and "The Yellow Ticket."

Dave Wallace, of the Tully and Buckland offices, has left for the West to arrange for the Coast tour of Guy Bates Post in "Omar, the Tentmaker." From the time Mr. Wallace took hold of publicity work for the firm's attractions—and he has been in charge since the inception of the first—he has commanded space in publications of low and high degree throughout the country. He is a man with not only the appreciation of news, but the ability to "dress it up" properly. May he prosper.

H. H. Marcus, publicity manager at the National Theater at Sydney, Australia, recently prescribed through the medium of the *Advertiser*, published in Australia, a prescription for press agents. "Smile," is his first requirement. "Keep your hard luck stories to yourself. The other man is not interested in them. The chances are that he has a few of his own. If you want anything, go for it. If you can't reach it in a direct way, approach it sideways, or go round it; but keep after it till you get it. Don't get the idea that you hold the press in the hollow of your hand. The press holds you. Don't mistake courtesy on the part of the press as subservience to you. Remember that the members of the press are as a rule courteous, and that they have a right, not alone to expect but to demand, the same treatment from you—no matter whether you have packed houses or not. If you haven't packed houses, don't blame the press. Go over your copy carefully, and you'll find the fault is yours. Last, but not least, don't lambaste the press because it would not accept the stuff you wrote. Remember the press wants news, not puffs; and the sooner a press agent realizes the individual literary demands of each paper with which he deals, the sooner will he discover that his value to his firm has increased by 100 per cent."

"If I have had any success whatsoever in obtaining the fullest measure of publicity that my firm expects through me, at least 50 per cent of the credit is due to the ingenuity of my wife, who furnishes me with a mental analysis of the mind of the female portion of the public. By this I mean that in the theatrical field women play the more important part in the makeup of the audience, and unless one realizes the woman's taste in a vaudeville show, one is apt to find one's self playing to empty benches."

GABY'S TRUNKS ATTACHED

Gaby Desly's trunks, which were held in bonds since her arrival here from Europe, were attached May 13 by Deputy Sheriff McAvoy. The attachment was obtained by Jeremiah S. Sullivan and Richard S. Teeling on a claim for \$1,500. The goods in the trunks are valued at \$3,000.

Wharton, Incorporated, have an important announcement to make through the medium of the Front Cover, our issue of June 10.

PROSPECTIVE NEW PRODUCTIONS

WOODS'S FALL PLANS

"Grand Widow," Weber and Fields, New Davis Play, Pauline Frederick, and Others

Al Woods has announced a long list of new productions to be made under his management for the beginning of the new season of 1914-15. One of the most important will be an adaptation made from the Hungarian by George Broadhurst, entitled "Innocent," Pauline Frederick, who has been appearing in "Joseph and His Brothers," has been engaged to create the leading role in the piece in this country, while Arthur Lewis will be one of those engaged for her support.

Probably the first production will be a play, the title of which has not been fully decided upon, although it will probably bear the name of the chief character, "Big Jim Gerraty," by Owen Davis. In this production Klaw and Erlanger will be interested. John Mason will head the cast, which will include Amelia Gardner, John Emerson, William Sampson, Robert McWade, Charlotte Ives, Katherine La Salle, and Vivian Martin.

"The High Cost of Living," by Frank Mandel, who also wrote the play "The Lady We Love" for Oliver Morosco, will be a vehicle for Weber and Fields. It is a farce adapted from the German. This will be the first time the German comedians will have appeared in a piece without music. Alice Freeman, Desmond Kelly, Jeannette Sagard, George Hassell, Ernest Lambert, and Harry Beresford will be in the company.

"The Grand Widow" will be another Woods production. It is by Channing Pollock and Harold Wolf, authors of "The Beauty Shop" and "The Red Widow." "Children of Earth," by H. C. M. Hardinge, will be produced here for the first time this fall. It is one of the European purchases of Mr. Woods. In December, "Miles Tralala," which is now running in London, will be presented in New York. Another purchase is "He Comes Up Smiling," a dramatization by Byron Ogilvy. Also "Billet de Logement," which in English will become "The Lodging House Ticket." Outside interests of Mr. Woods are with Klaw and Erlanger in "Montmartre," from the French of Pierre Frondaie, and with Arch Selwyn in "Under Cover."

COMSTOCK AND GEST PLANS

Howard's "A Story of the Rosary," "Polenblut," "Der Juxbaron," and Others

Morris Gest, of the firm of Comstock and Gest, has returned from Europe after two busy months in the capitals there. His first statement of plans concerns the Manhattan Opera House, where, on Labor Day, he will present in conjunction with F. Ray Comstock, Walter Howard's big melodramatic production, "The Story of the Rosary." The Princess Theater Company of London, consisting of seventy-five persons, has been secured, and will be brought over intact. Howard is both author and producer of "The Story of the Rosary," and has three companies now touring England.

The American rights to "Polenblut," or "Polish Blood," a Viennese operetta, with book by Leo Stein and music by Oscar Nedel, that has been running for five months at the Theater des Westens, Berlin, have also been purchased. Another German acquisition is "Der Juxbaron," or "The Fakir Baron," a musical play in three acts, by Herman Haller and You Willi Wolf, with music by Von Walter Kollo.

Alexander Carlisle is to immediately appear in London, in two of the Princess plays, one of these being "It Can Be Done." Incidentally, Mr. Gest declares that the rumors of the discontinuance of the Princess plays are based upon total misinformation, as a partial selection of playlets for next season have already been made. He has brought three with him from Europe.

Next week, Mr. Comstock and Mr. Gest will present in London, Theodore Kosloff and the Imperial Theater company, of Moscow, in the pantomime-ballet, "He, He and She." This production will be brought to New York in the Autumn.

"MADAME MOSELLE"

Chase and Everett Production to Come into the Lyric Theater on May 23

The Shuberts announce that Chase and Everett have signed a contract to bring their latest musical production, "Madame Moselle," to the Shubert Theater on Saturday, May 23. The company has just completed an engagement at the Garrick Theater in Chicago. The book and lyrics

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are by Edward A. Paulton, who did the English version of "The Midnight Girl," and the score is by Ludwig Engländer, who has recently returned from Vienna. There will also be several interpolations by William F. Chase.

The story involves a rich widow, her suitors, and a convent-bred daughter who captures the young man whom her mother has set her heart upon, and is consequently sent back to school. Complications occur when the young man arrives at the "Moselle" Art Academy instead of the sedate "Moselle" Academy for young ladies, and meets her lover there as an instructor.

In the cast are Jefferson De Angella, Dase D'Aubrey, Jack Henderson, Ernest Lambert, Olga Heller, William Pruett, Josie Intropidi, Helen Mostyn, Helen Novita, Royal Cutter, and a beauty chorus.

"MIRACLE" IN DECEMBER

Karl Vollmoeller's Spectacular Play to Be Staged at Madison Square Garden

As announced some time ago in THE MIRROR, Karl Vollmoeller's elaborate spectacle, "The Miracle," which was staged at the Olympia in London in 1911, is to be produced in New York next season at Madison Square Garden. The time is given as next December, although work on the production will have to begin long before, as the Garden must be transformed to represent the interior of a great cathedral. It is said that more than two thousand people will take part in the performance, making necessary, with the other details, a weekly expenditure of something over \$60,000 a week. In fact, it is this enormous cost that has deterred managers having the American production in view, and that has brought about the popular subscription for presentation here. Chief among the patrons who are reported to have supplied \$100,000 for the initial outlay is Otto H. Kahn, who was one of the millionaire founders of the late New Theater. The music for the pantomime has been supplied by Engelbert Humperdinck, composer of "Koenigskinder" and "Hansel und Gretel."

"THE HAWK"

William Faversham Has Extensive Arrangements for Next Season's Productions

William Faversham, who has been called abroad through the illness of his wife, Julie Opp, will get first-hand impressions of "L'Esperier," the play now running in Paris, which he has acquired for next season. Mrs. Talbot J. Taylor has made the adaptation under title of "The Hawk." As Miss Opp will probably not be well enough to assume the arduous leading role, it is likely that Gabrielle Dorziat, the actress who is playing the French version, will be brought to this country for the American production.

Anthony Hope's new play, "Miss Thistle-down's Duchess," has also been secured by Mr. Faversham. In addition to Edwin Milton Royle's comedy, "Peace and Quiet," and a drama by Bertram Marborough, who was one of the authors of "Marrying Money."

"THE LADY WE LOVE"

Frank Mandel Completes His New "Dollar" Play and Delivers Script to Oliver Morosco

The play upon which Frank Mandel was reported in these columns to be working on is now completed and has been delivered to Oliver Morosco for early production. The first performance on any stage will take place at the Burbank Theater in Los Angeles. An old but perennial theme runs through the play, being that which entails the unhappiness brought by wealth. The sweet lady engraved on the silver dollar, who provides the piece with its title, enters upon a poor but happy family, bringing all kinds of dissatisfaction in her train. The scene is in New York, opening with a scene in a home on Eighth Avenue.

CHESTER PLAY CAST

Louise Dresser Heads Company Organized by Klaw and Erlanger for "Cordelia Blossom"

The cast of "Cordelia Blossom," by George Randolph Chester and Lillian Chester, which is to be produced by Klaw and Erlanger in association with Joseph Brooks, is headed by Louise Dresser, lately seen in "Potash and Perlmutter." Others in the organization will be Burr McIntosh, who will play Colonel Blossom; Jane Grey, in the part of Mrs. Fleecer; and Harry C. Brown, as Jim Fleecer. The production will open the new season at the Gaiety Theater on Aug. 29.

"BABY'S PAPA"

Lee Shubert Purchases Farce by Julius Horst and Alexander Engel While Abroad

The American rights to "The Cry for the Child," a successful farce abroad, have been purchased by Lee Shubert, who is still on the other side of the water. The authors are Julius Horst and Alexander Engel, who wrote the plays known here as "The Blue Moon" and "Ullin." The new piece will be known as "Baby's Papa."

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NEW "PASSING SHOW"

"The Whirl of the World" Closes May 27—New Piece Featuring Al Jolson

The long New York engagement of "The Whirl of the World" is to come to an end May 27. The piece is being closed in the middle of the week in order to permit transportation of the unusually heavy production from the Winter Garden to the Grand Opera House in Chicago, where it opens May 31 for a summer run.

The Winter Garden will remain dark until June 6, when the first performance of "The Passing Show of 1914" will be given. Rehearsals are now well under way. The cast will include Jose Collins, George Monroe, Harry Fisher, Adelaide and Hughes, Ethel America Kelly, Miss Piller, Miriam Windsor, and many others. Book and lyrics are by Harold Atteridge. Harry Carroll composed the music. Jack Mason staged the dancing numbers.

This new production is expected to remain at the Winter Garden until the Autumn, when it will be followed by a new attraction featuring Al Jolson. "The Honeymoon Express," in which this comedian has been playing all season, will bring its long road tour to a close in St. Paul, June 8. Mr. Jolson will rest during the summer. The Winter Garden management also announces that "The Passing Show of 1914," which has also been touring since last summer, will remain out practically till the beginning of next season.

ACTORS' EQUITY ASSOCIATION

At the last meeting of the Council, held in the association rooms, suite 608, Longacre Building, the following members were present: Mr. Francis Wilson, presiding; Messrs. Edwin Arden, Digby Bell, R. J. Connelly, John Cope, Edward Ellis, Howard Krie, and Richard A. Furdy.

New members elected:

James Howe
Mark Kent
Samuel L. Austin
Grace Lynn
Edith Dow Merrill
John Peyton Post
Mabel Reed
John J. Sheehan
Nora Shelly
Karl Stal
Geoffrey C. Stein
William M. Swayne
George Sylvester
Max West
Edith Winchester
Josephine Williams
Edith Wright
Paul Leslie
Barton Williams

Owing to a clerical error the name Helen Holmes was omitted from last week's published list of newly elected members.

Unhappily, a compositor's error at the same time gave credit to Margaret "Sheldon" instead of Margaret Heddon for her good work through the association in behalf of Actors' Fund Day.

Recent cases possessing much of the prejudice and sentimentality that have ever fed the ancient grudge between the actor and the manager have tested the quality of



The Council. But every Councilman knows that if we are to completely realize our purpose we must be steadfast to our principles. And when any of our members are in error they submit to even justice.

As it would not be fair for the association to contend for a form of contract that would work a hardship on a fair manager because of the misdoings of certain unfair managers, as would it not be fair for any set of managers to seek to establish a contract that would oppress the great body of actors because of the erratic behavior of certain individuals among them.

Remember the annual meeting of the association will be held at Hotel Astor, Monday, June 1, at 8 o'clock. By order of the Council, HUBES McMAN, Sec. Secretary.

"CHEER UP"

The first production on any stage of Jeremiah F. Donovan's new comedy of territory, entitled "Cheer Up," was produced by the Shuberts on Tuesday evening, May 19, at St. John's College Auditorium, Wiltoughy and Lewis Avenues. The cast follows:

James Johnson James O'Connor
Philip Donohue Edwin P. Gentry
Margaret Donohue Antoinette
Felix Donohue James A. Brown
Minnie Carey Josephine A. Brown
William Owen John A. McKenna
Marion Grealy Isabel Margaret
Joe Harding John F. O'Hara
Old Pete John A. Brown
Red Wing John A. Brown
Captain Dorsey Charles A. Nelson
Duke Hunter Arthur Miller

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\$15 FOR A KISS

Too Amatory Feelings of Picture Theater Company Manager Brings Fine in Police Court

HARTFORD, CONN., May 19 (Special).—For kissing sixteen-year-old Veronica Zatorska too vigorously, Frederick Irving Moore, manager of the United Picture Theaters Company, this city, headquarters Knickerbocker Building, 1402 Broadway, Rooms 135, 136 and 137, was fined \$15 and costs in the local police court May 14. Hal Lane and Carl Vogel, assistants of Moore, were arraigned on the charge of breach of peace, but their cases were nipped upon condition that they leave the city immediately. Moore's little theatrical enterprise was nipped in the bud yesterday when he was arrested by Detective Melberger. The accused had carried advertisements in the local newspapers announcing that he would develop pretty young girls into famed ladies of the stage, and guaranteed that they would win immediate success under his expert tutelage.

When the Zatorska girl called at his office she requested instruction in dancing, but instead of demonstrating the terpsichorean art, Moore proceeded to illustrate his personal methods of lovemaking. He did this in such an ardent manner that Veronica fled from the place and informed the police of what had transpired, Moore's arrest resulting.

"MARGUERITE SYLVA DAY"

How One of Our Fair Prima Donnas Is Looked On Abroad

BRUSSELS.—Belgium is preparing to bestow unusual honors on Marguerite Sylva, the Belgian-American prima donna, who since her retirement from light opera in the United States two years ago, has made a name in grand opera in Europe.

The municipality of Brussels has organized "Marguerite Sylva Day" at the Hotel de Ville. The feature of this will be a concert by Miss Sylva and several Belgian artists. The King and Queen of the Belgians will attend and bring with them the King and Queen of Denmark, who will be visiting Brussels at the time. The date of the celebration is May 30.

Mrs. Grace Fjord McCauley, the New York soprano, who recently sang in the "Gustav" engagements at the royal opera in Berlin and Munich, has gone to Paris to sing in Henry Russell's Champs Elysees Opera company. She will be a guest while in Paris of Miss Sylva, who has just begun her annual season at the Opera Comique.

HARVARD THEATER ASSURED

The Harvard Alumni Bulletin of May 14 announced the plans for the proposed building for the drama at Harvard. The committee is as follows: Mrs. Pike, Miss Anglin, John Drew, John Craig, Miss Mary Young, Charles Ross Kennedy, Livingston Hunt, Winthrop Ames, Frederick Ballard, Miss Agnes Crummins, F. Eaton, Mrs. Peabody-Marks, Edward Knoblauch, Percy Macchary, Miss Florence Lincoln, Louis Shipman, Miss Elizabeth MacFadden, Mrs. Dix-Flebbe, and Jules E. Goodman.

The building, of Georgian type, will be two stories high in front of the stage and five behind. The auditorium will seat between 400 and 500 on the floor and 300 in the gallery. The stage is large and adequate for the purpose it is to serve.

CHARLES STANLEY DROWNS HIMSELF

The body of Charles Stanley, associated with William A. Brady's companies, was found May 14 in the Sound off Westchester, L. I. Irving Stanley, his son, identified the body as that of his father and ordered its removal from the police station to the family home in the Bernard apartment house, No. 11 West 120th Street, Manhattan. Mr. Stanley was listed as "C. Stanwood" on the steamship North Lead, which left New York for Portland, Me., May 12. Off City Island he was seen to leap overboard.

At his home it was said he had been in bad health. He left his wife and daughter saying he was going downtown. Later a telegram came from him giving the information that he was going to Portland. That was the last heard of him.

ENGLISH "SEVEN KEYS"

The contract for the English rights to George M. Cohan's mystery farce, "Seven Keys to Baldpate," for which Charles Hawtrey has been negotiating for some time, has been signed by Edward Fitzgerald, Mr. Hawtrey's general manager. Mr. Fitzgerald came over for that purpose, as well as to study the technicalities of Mr. Cohan's play. Mr. Hawtrey has announced this play as the initial autumn attraction at his Apollo Theater in London.

AUTHOR TO MARY ACTRESS

Laura Hamilton, of "The Passing Show of 1913," and Harold Atheridge, who wrote it and is also the author of "The Honey-moon Express," are to be married as soon as the bride returns from the Pacific Coast, where she is now touring with Elsie Janis, Julia Sanderson, and Buster Collier. The wedding is to take place at the home of Miss Hamilton's parents in Brooklyn.

Stanley Higgs has been added to the support of Adelphi Blood for her stock company at Toronto. Mr. Higgs has just closed with the vaudeville act, "Should a Woman Tell?"

"ALWOODS, LTD."

Producer Forms English Corporation, with \$150,000 Capital, to Exploit American Plays

AL. H. Woods has formed a corporation, with offices in London, for the exploitation of American plays. It is called Alwoods, Ltd., and is capitalized at \$150,000. He says that he has had the scheme in mind for some time, and intended to keep it in mind for some time to come, but the state of affairs in London convinced him that there was no day like the present for encouraging our drama. The London success of "Potash and Perimeter" and of "Broadway Jones," he declares, is clearly indicative of what the British public wants, and proves that there is a very substantial kind of American humor that the English do understand.

The formation of this company will permit Mr. Woods to go to London for a season, extending from May to July of each year. His first London production will be made in October, when he will present Ethel Levy in "The Girl From Cairo."

HOWARD JACOTT FALLS TO DEATH

Howard E. Jacott, the well-known playwright and general supervisor of that department, with the Shuberts, was found dead at the bottom of an airshaft at the King James Hotel on West Forty-fifth Street, New York, early morning of May 14. Whether he fell or jumped from the window of his room on the seventh floor remains a matter of conjecture. His back was broken by the fall. It is supposed, by his most intimate friends, that it was a case of suicide, as he was heard of late, on several occasions, to utter such intent. Mr. Jacott was thirty-four years of age. He was the son of Mrs. Stevens Field, of Oakland, Cal., where his body was shipped on May 18. It was his expressed wish to be cremated, and a telegram from his mother announced that this would be complied with.

He had been with the Shuberts for the past ten years, beginning as manager for one of their road companies. Later he was taken into the New York office where, for several years, up to the time of his death, he scrutinized plays submitted, passing judgment upon them, and also assisted in selecting the casts for productions. He lately suffered from neurasthenia, it is said. Mr. Jacott's merit in estimating the commercial value of a play was instanced in his insistence to his managers to produce "The Lure."

GOSSIP

The comedy, "La Famiglia dell'Antiquario," was given at Brincherhof Theater at Barnard College, May 15, by the Italian students of Columbia University.

"Every soul," a mystery play and musical drama by Father J. P. X. O'Connor, was produced May 15 atop the Century Opera House for the benefit of the Children's Dramatic League.

"Kitty MacKay" passed the one hundred and fiftieth performance at the Comedy Theater, and no plans have been made for its discontinuance. In addition to this company, William Elliott intends to send out two others next season.

Frederick H. Spenser, who is playing a successful vaudeville season as leading man with Minnie Palmer and company, has been engaged by A. H. Woods to play Boris Andriev in "Potash and Perimeter" next season.

Principals of "The Midnight Girl" at the Forty-fourth Street Theater have collected \$104 to defray the expenses of Henry L. Wagner, a minor member of the company, who has been confined with illness at St. Luke's Hospital since April 15.

James Edwards, who has been so seriously ill for the last twelve weeks that his life has been despaired of, since his return from St. Vincent's Hospital, is being removed to the home of his father-in-law, P. G. McDonough, "The Monumental Dealer," Cincinnati, O.

Madame Agathe Barcoscu, the renowned German actress, played her first part in English in the one-act drama, "The Statue," in the auditorium of the Washington Irving High School on Saturday night, May 16. The event was under the auspices of the German Association for Culture.

The opening event of commencement week at Yale will be the performance, June 13, of "Quentin Durward," a play by Charles A. Mera and Frank W. Tuttle, founded upon Scott's novel of the same name. This will be the first time that the Dramatic Association has produced a play written by undergraduates.

Garland Gaden, who has been the leading man in one of the touring companies presenting "The Master Mind" since "What Happened to Mary" closed in December, finished his season in Cleveland April 25, and is now at his country house in Freeport, L. I., where Mrs. Gaden (Laura Lorraine) is also now enjoying home comforts.

Charles W. Allison, whom illness compelled to throw up his part of the conductor with "Excuse Me," which he was playing since Dec. 9, has just emerged from a five weeks' confinement in hospital. Mr. Allison's numerous friends will, however, be glad to know that he is entirely recovered.

Mr. John L. Rhine, who has been playing with "The Whip" ever since it was produced in 1912, concluded his engagement last week at Hartford, and returned to New York last Saturday. He started to rehearse on Monday to produce a one-act play, in vaudeville, entitled "Hogmanay, or New Year's Eve." He opens for the Keith interests Monday, May 25.

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FRESNO THEATRICAL NEWS

FRESNO, CAL., May 11 (Special).—Having settled his difficulties with the musicians' and stage employees' unions, and amicable relations being restored, Fred W. Voigt reopened the Theater Fresno, Fresno, Cal., Friday night, May 1, with the New York Grand Opera, in "Faust." After this some of the best road attractions will occupy the house, which closes about June 3 for the summer, when it will be completely remodeled. This will be done under Mr. Voigt's personal supervision.

Voigt is making arrangements for a series of big road shows next winter. An initial list of twenty is being considered. Because of the 1915 Exposition, the theatrical season next winter will be the best ever seen on the Pacific Coast, as all big productions will head westward on account of the fair.

HOWARD HULL BANKRUPT

Assets, nothing; liabilities, \$2,875, is the gist of a petition in bankruptcy filed May 13 by Howard Hull, playwright and husband of Margaret Anglin. The petition was filed to get rid of two judgments secured against him on April 17, one for \$2,025 by Catherine Cooper and another for \$250 by John W. Cooper, Jr.

The Coopers were run down on Sept. 4, 1912, at Sixth Avenue and Thirty-third Street by Hull's automobile. The car at the time was driven by Hull's chauffeur. In the car were Hull, his wife, and Miss Charlotte Thompson. The Hulls live at No. 61 East Ninety-third Street.

RIFE GIVES UP HISTORIC "HOLLIDAY"

George W. Rife will not renew the lease of the historic Holliday Street Theater, in Baltimore, when his lease expires, Aug. 1. The theater is in the hands of a trust company, and will be offered for rent. The Holliday is the oldest theater in the country, and within its walls the "Star-Spangled Banner" was first sung. At one time claim of priority was made for the Walnut Street Theater, in Philadelphia. However, the foundations of the Holliday were laid in 1794, and those of the Walnut in 1809. Prior to Mr. Rife's occupancy, the theater was managed by the late John W. Albaugh.

DUKES ENTERTAIN THE NOBLES

Mr. and Mrs. (Mary Davenport) J. Duke Murray entertained Milton and Dollie Nobles at a dinner that consisted of all the good things that California is famous for, at their bungalow in Fresno, Cal., May 3. Mr. and Mrs. Nobles had just concluded a very successful vaudeville engagement in Oakland, and were en route to Los Angeles where they were booked to appear week of May 4. The dinner proved most enjoyable to all concerned, writes Mr. Duke to The Mirror.

ACTOR ATTACKED BY APHASIA

JAMESTOWN, N. Y., May 13 (Special).—Mortimer Snow, who arrived in Jamestown with a theatrical company of which Mabel Williams is the leading woman, and which was billed to play there week of May 3, is at the W. C. A. Hospital in this city, suffering from aphasia.

The morning after he registered at a hotel he staggered down the stairs, his mind a blank. Miss Williams stated that overwork undoubtedly is the cause.

MME. NORDICA LEAVES \$1,000,000

Madame Nordica, after being seized with her fatal illness, had Alva Adams, ex-governor of Colorado, who was a fellow passenger with her on the ill-fated steamer Tacoma, draw up her will, in which she disposed of an estate valued at \$1,000,000, which will go to her husband, George W. Young. The dead prima donna's body was shipped from Batavia, when she died, to this country for burial.

FEATURES GERTRUDE RITCHIE

Edward Percival, 1503 Masonic Temple, Chicago, has leased from Gaskill and MacVitty "The Shepherd of the Hills" for the Spring and Summer in the Canadian West, featuring Gertrude Ritchie as Sammy. The cast includes Louie Ramsdell, Robert Jones, Carl Winterhoff, Thomas Fitzgerald, Lou Southworth, Dick Miller, Marion Milton, and Etha Ramsdell.

COMPANIES TO LONDON

Two American musical productions have just gone to London. One is "The Belle of Bond Street" and the other is "Adèle." The former is to be presented at the Adelphi on May 30 and the latter will receive its initial performance in England on June 3 at the Gaiety. Joseph P. Hickerton, Jr., has called to direct the production of "Adèle."

K. AND E. LEASE TREMONT THEATER

Klaw and Branger have just concluded a long lease of the Tremont Theater in Boston. The deal was made with Edmund D. Codman and Robert M. Morse, trustees for Catherine E. Codman, owners of a large portion of the theater. The ownership is

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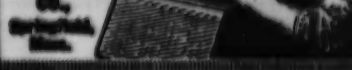
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somewhat complicated. John B. Schoeffel, of the former firm of Schoeffel and Abbey, the original lessees and builders, owns a large part of the stage; the Kohler estate owns part of the stage and the entrance, and the Little estate, recently sold to Arthur T. Lyman, trustee, owns the part fronting on the passageway leading from Tremont Street and Mason Street. Klaw and Branger's lease takes effect July 1. John B. Schoeffel, who has been in charge of the property for twenty-five years, will continue as active manager for the new lessees.

CENTURY'S NEW PLANS

Next Season May See Italian and German Opera Added to English

Next season will see a change in the policy of the Century Opera company, which will, in all likelihood, abandon its former system of presenting grand opera exclusively in English.

The impression prevails among members of the organization that the purely English performances deprives the opera house of the patronage of certain elements of our population, chiefly the German and Italian. This was clearly demonstrated during the early part of last season, when on Italian nights the houses were much larger than on English nights, and made up of an entirely different element. But the Italian performances were discontinued, as they subjected the resources of the company to too great a strain. This is very likely to be remedied next season, and at least two nights a week opera in the original text may be presented. There is a goodly proportion among those who have been regular attendants, hitherto, that are of the opinion that translated opera is inartistic and they have been outspoken on that point. Milton Aborn acknowledged that such a change was in abeyance, though not yet definitely decided on.

At a meeting of the stockholders of the Century Opera company held May 12 the names of Roland Holt and Charles R. Strong, president of the City Club, were added to the list of directors. All the other members of the board were re-elected, including Otto H. Kahn, chairman; Edward Kellogg Baird, Edmund L. Bayliss, William C. Cornwell, Andrew Dippel, Edward R. Finch, Alvin W. Kreech, Thomas W. Lamont, Philip M. Lydig, Clarence H. Mackay, George McAnany, Frank A. Vanderbilt, Paul M. Warburg, Harry Payne Whitney, and Henry R. Winthrop.

RINGLINGS' BIG INVESTMENT

Requires Twenty-three Tents to House \$4,000,000 Circus Property

The news published in last week's Mirror that the Ringling Brothers contemplate retiring from the circus business calls attention to the interesting fact that their investment in the big show represents some \$4,000,000, and the daily expense is approximately \$2,000. Later in the initial sum may seem to be easily understood when giraffes are computed at \$12,000 apiece, elephants at from \$5,000 to \$10,000, according to their ability to perform, and trained horses at an average of \$1,000 each. The feeding of the menagerie and the people of this great circus is an item of expense which only thousands of dollars and perfect system can accomplish. The gigantic canvas hotel occupied by the circus people includes the largest kitchen in the world. A force of ninety chefs, cooks, and waiters serve over four thousand meals a day. The cooking is done on a range weighing more than a half dozen touring cars, and in cauldrons and pots of giant proportion heated by steam. All told, there are twenty-three tents in Ringlingville, and within its confines are spoken no less than sixteen languages and dialects. It is a city of many tongues and endless wonders.

HAMMERSTEIN SURPRISE

Lexington Opera House and Boston Theater to Give Comic Opera Conjointly

Work on the new Lexington Avenue Opera House, which was suddenly interrupted some time ago just as the finishing touches were about to be applied, were as suddenly resumed one day last week and next week will see carpets put down and seats installed.

Oscar Hammerstein announced that the house could be ready for occupancy in another week from now, if needed. Meantime, the impresario has sprung another of his surprises. While legally excluded from presenting grand opera in New York and some other cities, he is not barred from comic opera and music drama, not classified as grand opera.

This, therefore, is to be his programme. A group of Boston capitalists were in New York several days ago in conference with Mr. Hammerstein in order to bring about an understanding to make such productions in conjunction with the Boston Theater. A sum of \$500,000 is said to be available for the purpose.

"REGULATE, NOT ABOLISH."

Is Mayor Mitchell's Idea in Theater Ticket Speculators' Controversy

For the second time the Board of Aldermen, May 12, withdrew from consideration the ordinance designed to prevent theater ticket speculation. This time at the request of Mayor Mitchell. A new commission was named to frame a regulative measure. The Mayor explained his request thus:

The ordinance in effect, wiped out all theater ticket speculation and prohibited the sale of any ticket by a theater with intent that such ticket should be resold. It was agreed in the interest of good government that regulation always should be attempted before abolition.

The Mayor signed the ordinance giving to the Police Commissioner power to prescribe "provisions and conditions" upon which theater licenses shall be issued. Under a recent charter amendment this power will be transferred to the Commissioner of Licenses June 1.



MAGDA FOY.

Nine Years Old. First Juvenile Life Member of the Actors' Fund.

Pat Foy wished to give his little daughter a birthday present on her seventh birthday in 1912 and make her a life member of the Actors' Fund. Change in the by-laws at a special meeting, held immediately after the annual meeting on May 12, permitted her to become the first juvenile life member of the Fund. If she lives, she will be able to say that she is the oldest member of the Fund.

LAMBS' GAMBOL, FRIDAY

170 Comedians, Tragedians, Burlesquers and Others Constitute Great Programme

The first performance of the new Lambs' Gambol will take place at the Metropolitan Opera House, May 22. The players will be heralded by a brass band, led by John Philip Sousa.

There will be a minstrel first part, with De Wolf Hopper in black face as interlocutor. William Collier, Andrew Mack, Nat M. Wills, Frank Lalor, Maclyn Arbuckle, Raymond Hitchcock, Charles E. Evans, Joseph W. Herbert, Ray Ward, Jack Hazard, Frank McIntyre, Charles J. Ross, Frank Doane, Charles Hopper, Frank Croton, Thomas A. Wise, Harry Williams, and Irving Berlin will be end men. A cartooning contest between Winsor McCay, R. F. Outcault, Hy Mayer, and Ed Kemble will follow. Third will be "The Rainbow Cocktail," with Hazard Short, Roy and Kenneth Webb, Henry Woodruff and Edwin Stevens, Edingham Pinto, Glenn Hall, Will Deming, Richard Tabor, and William Courtleigh, Jr., this bringing the first part to an end.

Bandmaster Sousa will begin the second part with a new military number. Then will come the one serious note on the programme, a modern morality play called "Experience," by George V. Hobart. In the cast will be William Elliott, Frederick Perry, Edingham Pinto, Doby Bell, W. J. Kelly, Wilton Lackaye, William Farnum, Stephen Maley, Richard Tabor, Glenn Hall, Will B. Deming, Charles Dow Clark, George Probert, and George Barnum. Nat Wills next provides a monologue, and a dancing number by John L. Golden and R. H. Burdick. In this De Wolf Hopper, Frank McIntyre, Will Archie, Bruce McClure, Maclyn Arbuckle, Charles Hopper, Stephen Maley, Morgan Coman, Charles E. Evans, Frank Doane, Will Deming, William Elliott, John Glavin, E. Ray Goetz, and William Courtleigh, Jr., will appear. "The Great American Play" is the title of the afterpiece. It is described by its author, George V. Hobart, as a "free and easy adaptation of Sheridan's 'The Critic.'" The principal roles will be played by Wilton Lackaye, Edward Abeles, Malcolm Williams, Brandon Tynan, Clayton White, Thomas A. Wise, Joseph Kilgour, Richie Ling, Joseph W. Herbert, William J. Kelly, Frank Belcher, Paul Dickey, Edmund Maley, E. P. Gayer, Frank Croton, Blilee Taylor, George Barnum, Paul Evans, Stanley Murphy, Arthur Hurley, Charles Dow Clark, Willard Curtis, Will Archie, Scott Welsh, and John Hendricks.

"FRED" THOMPSON LOSES CONCESSION

SAN FRANCISCO, May 18 (Special).—"Fred" Thompson, through his failure to finance "Toyland Grown Up," has lost his concession at the Panama-Pacific International Exposition. Mr. Thompson claims that, given a little more time, he would have been able to float the enterprise. The Thompson offices were entered by the sheriff May 14, who served papers in an action on a tradesman's account. It developed that there are many outstanding bills, for which the exposition company refuses all responsibility as concessionaire's debts. The Thompson concession is forfeited.

H. E. COOLEY WITH EXPOSITION

Hollis E. Cooley, of the National Association of Producing Managers, has been appointed trustee in charge of special events for the Panama-Pacific Exposition in 1915. He has already secured the Vanderbilt Grand Prix races for the event.

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LOUISVILLE SOCIETY THEATRICALS

KNOXVILLE, TENN., May 18 (Special).—The Pretenders, a club composed of young society folks, presented to a crowded house Henry Arthur Jones' comedy, "The Case of Rebellious Susan," as the third annual production at Stubb's. May 18. Proceeds will go to local charity. Mary McKinney played the title role and Edward Albert the leading male part. Other important members of the cast were Isabella Tyson, Marion Cunningham, Florence Fonda, Edith Lockett, Lieutenant Burdett, and Robert McClellan. Their stage presence and manner was there that of the average amateur, and some of the scenes would have done credit to a professional performance.

Mr. Frank Wallace Flanniken, who has directed them for the last three years, was a member of the opening company of "Ben-Hur" at the Broadway Theater, New York, in 1899, and for two years with Louis Morrison. For two seasons, beginning 1908, he was director and manager of his own company, known as the Frank Wallace Stock company, which had, as its leading man and woman, Charles D. Coburn and Iva Wills (now Mrs. Coburn), who have since won distinction in open-air performances. Mr. Flanniken has retired from the profession and makes Knoxville his home. CHARLES B. KAUFMAN.

ROBERT GRAU'S NEXT BOOK

"The Theater of Silence" is the title of a volume on the growth of the motion picture business by Robert Grau, soon to be published. It will consist of 300 pages text and contains more than 400 illustrations.

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FROM BALTIMORE

**"Il Trovatore" Opens Aborn's
Season of Grand Opera at Ford's
Three New Theaters for City.
Vaudeville House Ready in Fall.
Poli Co. in "The Great Divide."
Electrical Pictures Please.**

BALTIMORE, May 19 (Special).—The past week saw the inauguration of the annual Aborn season of grand opera at Ford's, which has come to be looked upon as a permanent feature of the local theatrical season. The first performance for the opening performance was "Il Trovatore," with a cast comprising Edith Helena, Jayne Herbert, Aristo Amos, and James Stevens. The work of the principals, particularly Jayne Herbert, was most commendable. Mr. Stevens also contributed some very telling work. "Madame Butterfly" occupied the latter half of the week, and again proved its enormous popularity by attracting the capacity of the house at every performance. It will doubtless be repeated a few performances before the close of the present season, as a full week should have been allotted for this opera. The audience here is extremely large at every performance. "Carmen" was sung on Monday night before a packed house. On Thursday, "Tales of Hoffman" will be substituted for the remainder of the week.

The Academy continues with Webb's Electrical Pictures for another week. This entertainment seems to have caught on with the crowd, and the variety of the bill has had not a little to do with their popularity, consisting as it does of vaudeville, grand opera, and minstrelsy. Miss Anna Dunn, who is an ardent baseball fan, entertained the members of the Federal League team of Baltimore and Indianapolis on Thursday night at the house was crowded. Carter De Haven and his wife, Flora Parker, headed one of the best bills of the season at the Maryland last week. Their act went unopposed, and they received big applause. Jack Kennedy, Grace De Mar, and Will Oakland and company contributed in the make-up of the remainder of the bill.

Harriett Ford bids his farewell to the Poli patrons at the Auditorium last week in a production of "The Deep Purple." Mr. Ford received an ovation from the hands of the audience at the Saturday matinee. He has made a host of friends, and will always be a welcome visitor. The company gave a very creditable performance of the play and Mr. Ford's work was continuously good. William Douglas makes his appearance this week for the first time as a leading man, commencing Mr. Ford, with "The Great Divide" as the bill.

It is now certain that with the beginning of next season three new theaters will be added to Baltimore's list, making a total of seventeen in all. They are all being developed and evidently making money, as their owners have been refused to consider any proposition, but have refused to consider any proposition. The new Hippodrome and Garden Theater, as the structure will be known, which Messrs. Powers and Whitcomb are to erect on the old Huraw House site, will cost about \$300,000, and will seat approximately 8,000 people. It will be devoted to vaudeville and musical plays. Excavations have been completed, contract awarded and building operations will begin this week. The house will be ready for occupancy early in September. The second house, which is being backed by out of town capital, will be located on the site of the old Carrollton Hotel at Light and Baltimore streets, and will be known as the City Theater. It will be devoted to burlesque, and it is the intention of the manager to make the performance continuous, providing motion pictures between the afternoon and night performances. Plans for this structure have also been drawn, and the contract will be let this fall for an elaborate building, seating over 2,000 people.

The third house, and the one which caused much speculation, owing to the secrecy which is being maintained regarding its use after completion, is to be erected by local theatrical men, Messrs. Whitcomb, who control the New Theater. The theater proper will be located on Park Avenue, while the main entrance will open on Lexington Street. Plans have not been drawn for this house as yet, but its erection seems assured. Rumors conflict as to the nature of the entertainment to be offered. One, however, which has aroused considerable interest is to the effect that it will be devoted to high-class stock productions. The overwhelming success of the Poli organization has caused many managers to look covetously in this direction, and it would not be surprising to see it culminate in a second stock company for Baltimore.

I. BASTON KEMM.

FROM WASHINGTON

**Amateurs Offer Big Spectacle
In a Specially Built Theater.
Aborn Co. Opens at National—
Principals to Be Changed Often.
Columbia Co. in "Charity Ball."
Poli Players Please in War Play.**

WASHINGTON, May 19 (Special).—The outdoor spectacular production of the Green pageant drama, "The Fire Regained," given for the benefit of many local charities, opened Saturday night, May 16, in a specially constructed amphitheater, situated after the Parliament, seating 6,000 spectators. The plot of the production hinges about a veiled virgin who is unjustly accused of having allowed the sacred fire to die out upon the altar devoted to Pallas Athena. The production is on an immense scale. The sight of doves, the assembly of a large number of bullocks and other animals, and the spirited chariot races are striking features. An added attraction at the last moment was the permission given by the authorities at Fort Myer for the appearance of two companies of cavalry. Edward P. Emery was here during the past ten days giving the final touches to the elaborate spectacle, assisted by Manager Leon Mosser. Seven performances will be given. The Aborn English Grand Opera company inaugurated their five weeks' engagement at the National Theater Monday, May 18, with "Il

Trovatore," to a large and enthusiastic audience. The midweek change being "Madame Butterfly." The Aborn system of exchanging principal artists between its various companies has proven popular. They will open and last from forty to fifty different celebrated singers in leading roles.

The Columbia Players secured a substantial success during the past week, with an excellent performance of "The Charity Ball." Strong individual success were won by Violet Fleming as Ann O'Connor, Marie Drouot as Mrs. Van Buren, Marie Brown as John Van Buren, George Barber as Judge Knox, Carrie Thatcher as Phyllis Lee, Jessie Gledhill as Ben Van Buren, Everett Hutchinson as Alec Robertson, and Julia Blane as Mrs. Devereux. The current week's offering is "The Little Lads."

"The Little Lads" was enthusiastically received at Poli's last week. The Poli Players gave a notable performance of the play. Richard Butler, William D. Corbett, Isotta Jewell and Stirling James, gave most capable interpretations of their roles. Yet the big success was to little Green Stanley as the "littlest rebel." The current week's offering is "Little Miss Brown."

Kelli's current week's bill features Mr. and Mrs. Carter De Haven, Marie Adelaide Herman, Marie Snow, and Dave Stanger. The Glee Club with Ed. Lee Wright, are at the Gayety Theater. JOHN T. WARD.

LOUISVILLE

**Fontaine Ferry and Riverview Parks Open
Summer Seasons**

The theatrical season 1914-15 is over in Louisville. All of the regular houses except Keith's, the National and the Walnut Street. At the former an elaborate and interesting moving picture entertainment is offered dealing with the early Indian fighting career of Buffalo Bill. It is drawing well. At the National and the Walnut Street a supplementary season has been inaugurated, combining vaudeville and high-class moving pictures.

Announcements are made of the opening May 17 of Fontaine Ferry and Riverview Parks, up-to-date places of amusement. Riverview is beautifully located on the Ohio River, has many modern attractions, and its restaurant features are appealing. Fontaine Ferry is more pretentious, will give two band concerts daily, has a large swimming pool, scenic railway, and a Casino where a really fine vaudeville performance is given. Colonel Columbus Simon will manage Riverview and Harry Blinn will direct the business affairs at Fontaine Ferry.

Franklin Hamilton, treasurer at Macaulay's Theater, is officiating in the box-office at Churchill Downs during the race season.

CHARLES D. CLARK.

INDIANAPOLIS

The Wright Huntington Players, who are steadily gaining well-earned popularity at English's, were greeted by a large, enthusiastic audience opening night week of May 11-12 in "The Third Degree." The players fell to Louis Gerard, who gave an excellent performance of Annie Fortney. Homer Barton handled the role of Joe Fortney with distinction. Reginald Barlow made a favorable impression as Richard Brewster. Jamie Brink had but three days to get up in her part, owing to a change in the cast, and in a grand finale, met, played the role of Joe Fortney with credit. John B. Whitcomb, Edmund Roberts, Harry Gail, Chester Beach, and Irving Southard did well in smaller parts. Mrs. Wines of the Cabbage Patch, May 18.

"Les Miserables" photoplay, began a short season at the Shubert May 14.

The Lamie All-Star Gambol will be at English's afternoon May 20.

The Loceum, which was closed week of May 11 for repairs, reopened May 17 with feature photoplays for the Summer. Anderson and Macleer, who control the house, have arranged to present these pictures at their four houses in Dayton, Columbus, and Cincinnati, O., and Indianapolis. They are presenting, seven and eight reel pictures.

"Woman Proposes" made the blindest kind of a hit at Keith's May 11-12. Inhof, Conn and Corbett in "Bureau Leader, D. R. A." Joe Whitehead, and Maud Miller and Ed. Stanger won the comedy honors.

One of the largest audiences that ever gathered at the Sunday concert of the Indianapolis Orchestra was present May 10 at the closing concert of the present and fourth season. Carl Morris, of New York, formerly of this city, was soloist.

Heater Fuller, dramatic editor of the Star, held the interested attention of a large audience at the Mural Sunday night, May 10. His lecture, entitled "Through China," was given for the benefit of the Star Summer Mission Fund.

PAUL KIRKWOOD.

SAN FRANCISCO

Commencing May 11, the Columbia offered in motion pictures "The Road to Happiness," "The Road to Hell," and "The Road to Heaven." The second week "From Savagery to Civilization" was seen accompanied by a lecture.

The Alcazar produced "I'll Be Hanged if I Do" May 11. Mack and Hamman are still the stars. On May 18 a double bill will be given, "Men of Steel" and "Kick In."

The Cort Theater had "The Passing Show of 1913," and it was to open May 10 at 8.30, but a delay from Los Angeles kept the audience there until after 11 before the curtain rose for the first act, but in the interim the players entertained with story and song.

The Gaiety has for the third week "The Girl Behind the Counter." The next offering will be "Isle of Dogs Song."

"Nations Day" soon come to the Cort in "Never Say Die."

The Flanagan Quartette sang May 14 at Scottish Rite Hall.

The Orpheum had another big bill, which included Odette, Master Gabriel, Jarvis and Dore, Marietta Adams and co., Kismet and Mohr, and Nick Verro with the holdovers.

The Empress offered "The Mergmaid and the Man," Hublink and co., Marietta Craig and co. as the features.

At Pantages Harold Ross, Tom Kelly, and Barrows-Lancaster co. were headliners.

A. F. BARNETT.

HARTFORD

Poli's new theater is now very near completion, and the plan is to open it June 1 with the stock company as the introducer.

The Hartford Theater featured "The Maid of the Orient" for the first part of the week and J. Lewis Jr. and company for the second. The Princess Theater showed two notable productions, "Brewster's Millions" and "Daughters of Men." LAWRENCE SHEPARD.

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SALEM, ORE.

"Fox o' My Heart" drew a capacity house in the Grand Opera House in April. Peggy O'Neil was a charming Peg. Martin Sabine was excellent as Jerry. The other characters were acted by capable artists. Evelyn Nesbit Thaw served a successful drawing card April 24. Harry Landau, in talking and singing pictures, under the direction of William Morris, were shown to crowded houses May 8 both matinee and evening. Walter H. Newman presented "The Traffic" May 9.

A. R. Jadar has secured for the Globe Theater L. O. Meier, pipe organ soloist, formerly of Chicago and Des Moines. Mr. Meier is also known as a kind of ragtime, and is a big favorite as well as drawing crowded houses. Alice Ramsey is the popular vocal soloist. Basson and Fritz, classical entertainers, May 9, 10.

The Antlers Stock co. closed their engagement at the Westford Theater, May 9, presenting "The Senator's Daughter."

Manager F. L. Waters has given his patrons some excellent feature films, such as "Dust in the Wind," "Holders of Fortunes," "Judy of Bethulia," "The Love and the Moon," "Goodness Gracious," and "The Dance of Death." Miss Evelyn De Vere, character soprano, drew capacity business. MYRTLE TILSON.

EDMONTON

At the Empire Theater Valenta Suratt, who has to have headlined the bill May 4-5 in "Black Opals and Diamonds," was called to Toronto, Ont., by the serious illness of her mother at the close of her performance at Calgary May 3, consequently the act was not put on here. Miss Suratt returns the co. at Vancouver this week. Irene Timmons and co. were seen in Robert David's sketch called "New Hope," and, scored nicely. Walter de Lann and "Lullaby," David also were well received in a budget of some hits and some new ones.

Pantages Theater the Polaris Opera co. featuring Teddy McNamara and Queenie Williams, in a tabloid version of "The Mikado," was headliner week of May 4 to 6. The Mikado, "Salome," "Jase," served to introduce Harold Holland, director, and Florence Darling the week of May 6. They were seen to advantage as Ned Fete and Mary Ann Heath, respectively. Irene Lorton won favor in the title role, while Edward Higgs made the most of his part as "The Fool."

Five thousand enthusiastic fans turned out at the opening of the Western Canada Baseball League's season May 4, when the Saskatoon Quakers, directed by Bill Hurley, defeated the Edmonton Eskimos, winning by the score of 6 to 3. A. F. J. Edmonton won 2-1 and a quart of jewelry by batting a home run. Two hundred members of the Edmonton Industrial Association, accompanied by a corps of radio-are speakers and singers and musicians, will travel in a special train to Toronto to attend the tenth annual convention of the Associated Advertising Clubs of America June 21-25. More than \$125,000 is offered in purses on the Western Canada Circuit, opening in Edmonton on May 22, and closing at Red Deer on Aug. 21. AUBREY WOLF.

OMAHA

William Hinde and his excellent supporting co. were seen at the Brandeis in "The Road to Happiness" May 10-12. This bright little comedy made a hit, and the result was a series of good-natured and well-pleased audiences. Nat Goodwin May 14-16.

At the Gaiety the Trocadero Burlesquers drew well. This was the last week of the season for burlesque at the Gaiety. The bright, little house will be added to the army of motion picture houses for a Summer season.

J. RINGWALT.

ST. PAUL

Wright Huntington's return to the East as Father Kelly in "The Rosary" brought two capacity audiences to the Shubert Sunday, and large audiences were the rule throughout the week of May 10-12. Lois Howell, Malcolm Fassett, Duncan Pennington, J. B. Irvin, Sari Lee, Anne McDonald, and Mildred Booth completed

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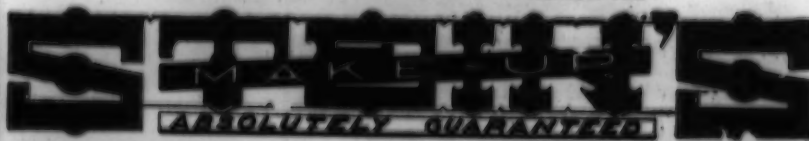
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TO-DAY

THE SENSATIONAL DRAMATIC HIT OF THE CENTURY

BUFFALO

"The Woman" was presented to capacity houses by the Bonafide Players at the Star May 11-12. Week of May 13. "The Darling of the Gods."

The Abner English Grand Opera Co. appeared in the second week at the York May 11-12 with splendid performance of "Faust" and "Lucia di Lammermoor." Large and enthusiastic audiences greeted the singers. Week of May 13. "Martha" and "La Boheme."

A good bill with a little bit of everything and everything good was shown at Eden's May 11-12. Bert Fitzsimmons "The Porch Party" and David Lambert and Ernest Hall were the main features.

"Alexander the Great" the monkey, was the headline at the Lyric Theatre May 11-12. "Uncle Tom's Cabin" closed the last week of the regular season at the Majestic May 11-12.

"The College Girls" were received with capacity houses at the Gayety May 11-12. "The Garden," the Academy, Alhambra, and the Elmwood presented photoplays.

CHARLES W. HARRIS.

FROM CHICAGO

Kitty Gordon Wins Triumph in "Pretty Mrs. Smith" at Garrick.
"Twin Beds" a Popular Farce.
"Queen of Movies" Well Liked.
"Help Wanted" Begins 22d Week.
"Jerry" Seats at a Premium.

CHICAGO, May 19 (Special).—Last week's calendar brought three dramatic new offerings to the city. "Pretty Mrs. Smith" at the Garrick, "Twin Beds" at the Olympia, and "The Queen of Movies" at the Illinois. Kitty Gordon returns as a full-fledged actress, much to our relief and pleasure. Herebefore, this celebrated beauty has relied so much on wardrobe for sympathy and support. Oliver Morosco, under whose direction Miss Gordon is appearing, is co-author with Messrs. Elmer Harris and Harry Golden. They are affording Miss Gordon a golden opportunity, which she embraces heartily, carrying the Chicago crowd to success. Her gown are just as remarkable, her back just as languorous, her pose just as unique; and her voice just as unusual, but she rises supremely above all of these, registering an emphatic hit.

Thomas W. Krier's "Queen of Movies" has taken the town by storm, winning against long odds, hands down. The company and production is said to be the same which played for seventeen weeks at the Globe Theatre, New York, and for three weeks at the Colonial in Boston, coming direct from the latter city in the Illinois. Wall Vail and Frank Morgan head the cast. The company is carefully balanced, and the production lived to the well-known Krier standard of perfection, which means that scenery, costumes, and every small detail has been unflinchingly provided for.

The Olympia Theatre has another success on their hands—the joint efforts of Margaret Mayo and Ballabury Field—and while "Twin Beds" is not the equal to "Miss Mary," Miss Mayo's earlier work. It is destined to live in spite of its broadness and familiar situations because it is what the public wants. Miss Mayo Cox is here introduced to the legitimate stage, her reception was most flattering, even for a vaudeville favorite, who has long enjoyed headlining space and electric lights flashing brightly in front of the two-day importance of mirth. Miss Cox is a diamond in the rough, which time and experience will polish into a gem of the first waters. There is hardly a question as to the future of this young woman on the American stage.

Amuse attractions held over, it comes as a surprise to mention "Seven Keys to Baldpate" at the Grand, as it would be, say, the City Hall across the street. The public has been led to expect naturally a stage success at the Grand. Harry Hines' stage gown and gold temple of amusement, where failures are never known. Billie Burke enters upon the third week of "Jerry," which might be termed a lesson in twentieth century feminism, or a short lesson in "nothing one over." She is captivating and irresistible, and seats at the Blackstone are at a premium.

"The Third Party," at the Princess, is delightfully funny and entertaining. Walter Jones and Taylor Holmes are the principal featurettes in this breezy farce. At the end of nine weeks at the American Music Hall, are just as Mr. drawing cards in a "Pack of Pickles," as they were on the opening night.

Ruth Chatterton at Powers' Theatre begins her tenth week "Daddy Long Legs." With seats selling four weeks in advance, there seems to be no abatement in public interest for this splendid entertainment.

Jack Lait's comedy-drama, "Help Wanted," begins its twenty-second week at the Cort. Hedra Gabler at the Little Theatre is finding much favor.

FROM BOSTON

Bothorn Seen in "Charlemagne." Dance Carnival at the Boston. Pictures at Exeter St. Theater. K. & E. Lease Tremont Theater. Park and Wilbur Close Seasons. New Principals in "Adela."

Boston, May 19 (Special).—The success of the Castles, who drew about \$5,000 to the Opera House when they gave two performances there a few weeks ago, showed a local interest in the new dances and the excitement that the managers are quick to take advantage of.

"The Old Homestead" closed at the Boston Saturday, and Manager Wood has installed an elaborate carnival of dances, with Louise Alexander, John Jarrett, Benjie De Yole, Joseph Smith, and Frances Demarest as professional performers, and with a number of skillful amateurs to fill out the bill and compete for prizes. Next week, Joan Sawyer and company come to the Shubert for the final week of that theater's season.

The new musical piece, "Phyllis," which was to have had its first performance last week, will open at the Cort on Thursday (21). There has been a change in directors, and A. F. Foster is now conducting the rehearsals. He brought with him from New York various specialties, including the play, including a piano band and the indispensable "tango team." Grace Freeman heads the cast.

Boston had its first glimpse of "Charlemagne," Mr. Bothorn's new play, last night. There were two particularly interesting spectators. Julia Marlowe arrived in Boston Sunday, to join Mr. Bothorn for the first time since January, and to see him for the first time in his new part; and Justin Hunter McCarthy, the author, also saw his play in performance for the first time. He and Mrs. McCarthy were in Boston all of last week, in one of his infrequent curtain speeches. Mr. Bothorn made the interesting announcement that if Miss Marlowe's health permits she will probably make with him a farewell tour before she definitely retires.

The Park closed its doors for the season Saturday and this week is the last for the Wilbur (Doris Keane in "Romance") and for the Matinee ("Within the Law"). The Colonial, with "The Mistletoe Lady," the Cort with "Under Power," and the Tremont with

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An up-to-date garment, in three pieces, founded on the famous novel from the Saturday Evening Post, by Montague Glass.

"Adela" will remain open for some weeks. John Ozark at the Castle Square is doing this week "The Rejuvenation of Aunt Mary."

There has been a good deal of mistaken report in the New York papers and elsewhere, about the Eastern Street Theatre, the house that has carried motion pictures into the Back Bay district. It has been called the "society movie," and word has come forth that evening dress is required. As a matter of fact the house is an intelligently conducted picture theatre of the better sort, but there are no undemocratic trills, and the show is the best of the kind in Boston since the Keith's took the Bijou out of Mrs. Clement's hands.

Pressure is being brought to bear on Robert Gould Shaw to offer his wonderful collection of theatrical portraits and memorabilia, or a part of it, at least, for a public exhibition in the Public Library. As it is, the public knows nothing of the interesting things in Mr. Shaw's collection, which contains many items that cannot be duplicated elsewhere. He has, for instance, a number of portraits of Keen and Garrick that are not in the large collection of the British Museum.

The Frohman lease of the Tremont Theatre expired recently, and the house has now been leased for a long term by Kier and Erianger. John D. Rockefeller, part owner, will continue as manager. The ownership of the Tremont is a complicated affair. Mr. Schoenfeld owns most of the stage and the stage entrance. The Commodore owns the auditorium and Arthur Loman owns one entrance and an exit.

John Park now signs the tango role in "Adela," in place of his former partner, who has gone to London for the production of "Adela" there. Natalie Ait is the only original principal left. Nanette Fiske has taken Georgia Chalmers's place. The new cast is excellent, however, and the piece is drawing well.

The special matinee of "The Salamander," Owen Johnson's new play, has been abandoned. The first class of the new theatre to be erected at Harvard have just been made public, and disclose a splendid building.

FOREIGN ISLAND.

CINCINNATI

Feature Films the Order at Legitimate Theaters—Summer Parks Open

The season here definitely closed May 19, when the last week at Keith's was finished. "The Redheads" were the headline attraction, playing a return engagement and drew big houses. The other acts on the bill were the Charles Adams Troupe, Arthur Gorman, Leighton and Jordan, Nelson and Nelson, Miss Hammerling and Duffy and Lorena. Beginning the week of May 17, the house will be devoted to summer vaudeville.

The Grand, Lyric, Walnut, Olympia, and Olympia are all showing feature films until the opening of the next season; also the Gaity. Of course, this is having some effect on the regular picture houses. However, the Lyric is the only one that is running night prices.

The summer season at Omaha Park opened May 16 with a number of new outdoor amusements, including a wave-making machine which Manager Martin has installed in the lake. During the first week the weather was cold and cloudy, but in spite of it the opening was successful with large attendance. A vaudeville bill was presented in the theatre by Helen Dickson and the Hampshire Sisters, Amadio and his accordion, Belle Oliver, Jerome and Barry, and the Latours.

Mr. and Mrs. Vernon Castle gave two performances at Music Hall May 15. It is an auditorium with a capacity of 3,000 it was hardly expected the Castle would fill it, and at the matinee the attendance was in very small proportion. However, they had a good house at night, but nothing like capacity. Of course, the majority of the Casino over the intricate dancing of the day is not to be denied, but it could hardly be said that they gave a good entertainment. It was far too short in the first place, and too much time was given over to listening to a very fine colored orchestra between the numbers. With a performance coming at a quarter of three and lasting only a little over

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The Yellow Ticket

Remember all day and with JOHN MARSH,
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EMMETT CONNOR, and others

an hour and a half, including intermission, it was not to be wondered that some dissatisfaction was expressed. The box was small, consisting of six Castle boxes (entrances—Barrymore, Dorothy Taylor, John C. O'Connell, Charles Dalton, and others). The seating capacity was 3,000, but the whole programme was the barest of the bare. The "Yellow Ticket" closed by Miss Ott and Mr. Barry.

The Lumber All-Star Gumbel of Music Hall on the night of April 23 is another large interest, this being the first appearance of that organization in this city.

The Lyric Theatre opens its season May 24. The coming of "Coco" (which has not yet been announced) is the coming of the season. The coming of "Coco" (which has not yet been announced) is the coming of the season. The coming of "Coco" (which has not yet been announced) is the coming of the season.

JOHN MARSH, FRASER, JR.

NEWS OF STOCK PLAYS AND PLAYERS



The Ticker

The True Repertoire Idea as Applied to Stock
—Greater Possibilities for Stock Companies

Repertoire companies and the opportunities they present for the development of native drama, as well as of more intelligent and finished acting and a deeper appreciation of theater ideals on the part of the public, have long been the subjects of the propagandists. From time immemorial so-called repertoire companies have existed in this country; but the true repertoire company, in which each player submerges his identity in the character he is playing, whether he is acting the hero role one week or a servant the next week, has never attained a marked success in this country.

The most successful repertoire company from an artistic as well as from a financial standpoint, is the Irving Place Theater Company. This organization has just closed a season remarkable for the artistic and complete character of its productions. In this company the players are subordinated to the roles they portray. For instance, a juvenile may play an insignificant role one week, only to find in the succeeding play that his part is the most prominent in the cast. As a result, consistent characterization and uniformity of acting are obtained.

The success of the Irving Place Company leads us to believe that the true repertoire idea could be profitably employed by stock managers who possess courage, a knowledge of artistic ideals and an application of those ideals to the drama. The uniform excellence of the cast and the varying of the roles of the players would increase the interest of the public, resulting in greater returns to the box-office, which would offset the expense of engaging better players to bring about this uniform excellence.

STOCK IN NEW YORK

Edmund Breece, in "The Master Mind," This Week's Star in Academy's Special Season

ACADEMY OF MUSIC.—William Fox continues his stock star season at this theater with Edmund Breece in his well-known success, "The Master Mind," in which he has been starring for the past two seasons. Mr. Breece is giving his usual virile performance of the role of Andrew. Priscilla Knowles and the other members of the resident company are adding capable support.

Last week Marguerite Clark appeared in Eleanor Robson's former success, "Merely Mary Ann" to large audiences which were thoroughly delighted with her dainty and finished interpretation of the play. Theodore Fricus was excellent in the role of the composer and the remainder of the company were seen in advantageous parts.

ROYAL.—With Lowell Sherman and Frances Nelson heading an excellent organization, "Paid in Full" was presented to a capacity audience Monday, May 14. Under the direction of Edward Breece, the play has been staged with a view to reproducing its Broadway settings. Each player is giving a faithful portrayal in keeping with the author's intention. Wright Kramer, Belle Mitchell, John Beck, and Elmer Thompson were newcomers to the Bronx but won instant favor. Miss Nelson and Mr. Sherman were accorded welcomes which attested as much their personal popularity as their histrionic ability.

STOCK IN BROOKLYN

MacCurdy and Crescent Players Close Successful Seasons

The MacCurdy Players were seen in an elaborate production of "Madame X" at the Gotham Theater, May 11-12. Miss Carter appeared in the title-role and Victor Browne was seen as Raymond. Next week Mr. MacCurdy will terminate one of the most successful stock seasons the Gotham has ever known. Too much credit cannot be given the energetic author-actor-manager. When Mr. MacCurdy leased the Gotham Theater last December he snatched success from the very jaws of failure, the house having been closed, owing to bad business.

The Crescent Players closed their season with an elaborate mounting of "One Day." The final appearance of George Allison and Gertrude Rivers at the Crescent brought out a host of admirers. Leah Winslow portrayed Opal, while all the favorites, including William Barta, M. J. Brian, Charles Schofield, Isadore Martin, Mabel Reed, and Joseph Heggerton were seen in good parts.

Noel Travers and his associate players at the Grand Opera House presented a revival of "Three Weeks" to almost capacity houses. Mr. Travers was seen as Sir Charles Verdwyne and Phyllis Gilmore as the Queen. William H. Elliot, George Carleton, James A. Harris, John Milford, Minnie Stanley, Manuel Snyder, Dan Ragnell, Ed Brownell, and Howard Davis were seen in congenial assignments.

J. LABOR DATA.

ADELE BLOOD'S CO. OPENS

"The Marionettes" Opening Attraction of Stock Company at Toronto

Toronto, May 18.—"The Marionettes," which Gladys Unger adapted some seasons ago from the French of Pierre Wolf, is the opening attraction of Adele Blood's stock season at She's Theater to-night. Miss Blood will appear in the role created by Madame Nativova. Miss Blood will be supported by William F. Carleton, who is the leading man of the organization; Marion Bentler, Maude Turner Gordon, Sydney Riggs, John T. Dwyer, Lillie Brownell, and L. Strange Millman.

MEEK AGAIN AT CASTLE SQ.

Popular Comedian, Successfully Featured in "Reformers," Returns to Craig's Company

Boston, May 18.—Donald Meek, who formerly played comedy and character roles with the Craig Players at the Castle Square Theater, will return to the organization Monday. Mr. Meek for the past month has been appearing with great success in the leading role in "The Reformers," the new play by John Cumberland, recently seen at the Hollis Street Theater. Mr. Meek has many friends in Boston who will welcome his return to the popular stock company.

THE HOODOO IN STOCK

How Friday and Thirteen Worked Upon the Destinies of a New Orleans Stock Company

It is difficult enough to combat the traditions of ill-omen surrounding the number thirteen, but when this number is added and abetted by that other bugaboo Friday it is time to turn heel to Fate and make good your escape, especially when one hasn't the pen of Coleridge or Poe to do justice to their significance.

So thinks Frank Champury, late scenic artist of the Steiner and Muchman stock company at the Greenwall Theater, New Orleans, who, like the Ancient Mariner of old, stoppeth a Missian representative the other day to relate a tale, weird and curious, of how the above mentioned bad "signs" worked their way well through the destinies of the stock company.

When the company opened its engagement in the Southern metropolis some four weeks ago little significance was placed upon superstitions and hoodoos. They were all right in their places among baseball players and sailors—and, well, had not a successful and prosperous season been prepared for by the engagement of many prominent players and by the contemplated production of the latest New York releases? And was not New Orleans thought to be in dire need of dramatic fare?

But, alas, business was bad—very bad. The company continued three weeks to pitifully small though appreciative audiences. What could be the cause for the poor business? No one knew. Ah, but were not our old Nemesis, thirteen and Friday, present? The company had arrived in New Orleans on Friday. Between the arrival and the opening night were—thirteen days. Many of the members of the company had in their names just thirteen letters, as witnesses: Charles Halsey, leading man; Eleanor Gordon, leading woman; Peter O. Warburg, director; and Frank Champury.

Well, as Mr. Champury himself says: "It's mighty curious, that's all."

BROCKTON STOCK CLOSES

Thompson-Woods Company Concludes Season—Over 2,000 Performances Given

BROCKTON, MASS., May 19.—The Thompson-Woods stock company at Hathaway's gave their two thousandth performance May 4, presenting "Sowing the Wind." William H. Freeman, Will D. Howard, and Eva Marsh did excellent work, and the company furnished good support.

"Broadway Jones," the final production of the season, May 11-12, attracted large and pleased audiences. Will D. Howard in the title-role made a decided hit. Eva Marsh, Sadie Galloupe, and Lilly Stewart deserve mention. The company closed May 18 and opens the regular season Sept. 1.

During the engagement of the company at the Hathaway, most of the latest stock releases have been presented, the offerings ranging from drama and romantic plays to musical comedy. Since the opening in this city of a regular stock company on May 11, 1908, some 175 different plays have been presented.

The company opened with Leigh Delacy and John Meehan as principals, and the regular company at that time included W. H. Dimock, the present stage director; Marion Chester and W. H. Freeman, who have taken part in practically every performance since. Among the leading people who followed them were Jack Chagnon and Gertrude Dion Magill, the latter later replaced by Marie Horton; Thelma White and Frances Brandt; Sam McHarry and Lucille Spinnery, the latter replaced by Virginia Millman; Eva Marsh and Harold Claremont, who was later replaced by Will D. Howard.

W. S. PARRY.



Kocher, Bush Temple Studio.

MINNA GOMBEL.

Minna Gombel, the ingenue of the Manor Hall Players at the Warburton Theater in Yonkers, is one of the most promising of the season's younger actresses. A Baltimorean by birth, a college graduate and an accomplished linguist, Miss Gombel, like many others, entered the profession against the wishes of her parents. The parental opposition has been finally overcome, now that the young woman has accomplished so much in the short space of a year and a half.

Miss Gombel's most recent Broadway engagement was in "Madam President," in the part of Denise—the little French girl who spoke only German and was made love to in English. The handling of this unusual part earned applause and fine notices for Miss Gombel in every large city of the country when "Madam President" went on tour.

A few days prior to the opening of the company at Yonkers, it was learned that the leading woman's illness would prevent her appearance, and it became necessary to change the bill at the last moment. "The Rainbow" was chosen, and the responsibility of the leading role fell upon the shoulders of the young girl, who acquitted herself admirably. And it was during this week that Miss Gombel had the unusual experience of having no less than six stock managers seek to engage her. Broadway is to see Miss Gombel in a prominent role in one of the early productions next season.

SUBURBAN PARK OPENS

Formerly Known as Suburban Garden—Stock Season to Begin May 30

St. Louis, May 18.—Suburban Park, formerly known as Suburban Garden, opened for the summer season of 1914 on Saturday, May 16. The park, completely renovated, is now under the control of a new organization which has spent \$75,000 on improvements. As a result, St. Louis has one of the show places in this section of the country.

Cuisine and service are to be features of the restaurant. The theater, under the direction of Leo Reichenbach, will be opened May 30. Joe Howard and Mabel McCane, great favorites in St. Louis, have been engaged as stock stars for the season. They will bring from New York an excellent musical comedy cast and a dancing chorus. "Love and Politics" will be the first play presented. Among the players engaged are Lela Dale, Eddie Hume, George Fox, and Harry Dickinson.

The new organization in control of the park consists of David L. Remley, president; M. L. Meleto, secretary, and Theodore Linck, treasurer.

READING STOCK CLOSES

Season at Orpheum Theater a Decided Success—To Reopen in August

READING, PA., May 18.—After a season which proved to be the most successful in the history of the theater, the Orpheum Theater stock company closed May 8. During the present season many notable productions were made, among which were the premieres of two plays—"The Myd Mystery" by Francis Wilson, and "The Thinking Machine" by George B. Sells. The theater, which is under the management of Wilmar and Vincent, will again be devoted to stock productions next season, opening in August.

IRENE SUMMERLY AT NEW HAVEN

NEW HAVEN, May 19.—Irene Summerly, who recently closed a successful season of thirty-five weeks as leading woman with the Wright Huntington Players at the Shubert Theater, St. Paul, has been engaged by S. E. Poll to head his organization in New Haven. Miss Summerly began her engagement May 4 in "Bought and Paid For," and scored a great success in the role of Virginia Blaine.

COMSTOCK PLAYERS OPEN

Fay Bainter, Frank Thomas, Ben Johnson and Others Score in "Stop Thief," Opening Bill

The Comstock Players, a well-selected company of prominent players, opened their summer stock season at Harmanus Riecher Hall May 11, with "Stop Thief." The farce was excellently produced in every detail and won a genuine success, receiving the hearty approval of full capacity audiences the entire week. Fay Bainter, the leading woman, whose clever work with Mrs. Pike has been noted, played Nell, the maid, to a nicety and was given a cordial reception. Frank Thomas, the leading man, in the role of Jack Doogan, gave a most finished interpretation of the part. Ben Johnson also was seen to splendid advantage. Other members of this well-balanced stock company doing commendable work the opening week were Maude Leslie, Emma Campbell, Gladys Wilcox, Mabel Wright, Clifford Robertson, and Charles Biegel.

The production went with remarkable smoothness under the efficient direction of stage-manager Frank McCormick. This week, "The Temperamental Journey," GEORGE W. HENRICH.

NEW PLAY AT SAN DIEGO

Empress Stock Co. Produces "Acid Test," by Austin Adams—Many Changes in Company

SAN DIEGO, CAL., May 16.—The Empress Theater Stock company presented for the first time on any stage, the week of May 4, "The Acid Test," a new play by Austin Adams, author of "The Bird Cage" and "The Landslide."

Monte Van Vorst George V. Dill
Vernon March William Chapman
Dr. Verplanck Clarence Bennett
Van Vorst Catherine Evans
Van Vorst Gladys Day
Vernon De Forest Miss Marshall
Guests Stella Watts

The author has handled a delicate theme in a masterly manner, and though it proved shocking to some it made every one think. Dr. Verplanck, a retired physician, has written a book demanding a single code of morals for both sexes. It is read with avidity by a wealthy young society man who is about to be married. The girl has erred, but believes that her future husband should know all. She attempts to tell him, but he misunderstands her and thinks that it is his sister who has been in trouble. He tells his sister's intended husband, who shows his belief in the physician's teachings by being loyal to the girl of his choice. The climax of the last act is tense as the brother listens to his bride of the morrow confess that it is she and not the sister who has fallen. The brother hesitates for a moment, but in the end he, too, stands the test.

George Dill gave a fine portrayal of the brother, and Miss Marshall as his intended wife played the erring girl in a manner that held the attention without offending.

On May 18, Miss Marshall, Mr. Dill, Mr. Bennett, Miss Evans, and Mr. Van Fossen will retire from the company. Helen Carow, late of "The Thief," will succeed Miss Marshall as leading woman, and Warren Blisworth, who supported Mary Mannering, will succeed Mr. Dill. Other new members will be Leonard Howe and Rose Mayo. Mr. Chapman will continue as stage director. "Kindling" will be the offering of the new company. MARIE DE BEAU CHAPMAN.

MISS BARRISCALÉ IN STOCK

Actress Featured in "We Are Seven" to Follow Mack-Rambau Season at the Alcazar

SAN FRANCISCO, May 16.—Dessie Barriscalé will open a special starring engagement at the Alcazar Theater, supported by a new leading man and the resident company, as soon as the Willard Mack-Rambau season at this theater closes. The details of Miss Barriscalé's season have not as yet been announced, but the management declares that it has secured a list of splendid plays suitable to her talents. Undoubtedly "The Rose of the Rancho," in which she has achieved wide reputation, will be included.

Miss Barriscalé was featured last season in Eleanor Gates's "We Are Seven," and though the play was not a success she won a distinct triumph in the role of the young dream-mother. Miss Barriscalé will also be remembered for her long and successful appearance as Luana in "The Bird of Paradise."

FIELDER PLAYERS AT WILKES-BARRE

WILKES-BARRE, May 16.—The Frank Fielder Players opened an indefinite stock engagement at the Grand Opera House, Wilkes-Barre, Pa., last week. The initial offering was "The Littlest Rebel." The company made a splendid impression and business was very large.

The roster of the company included, in addition to Frank Fielder and Mary Ward, Nelson in leading roles, Francis Merrill, Maude Barber, Bernard Croney, James Jay Murry, Allison Durand, Earl Miall, Jerry Frederick, and Irma Marie. The stage director is Harry Redley.

CHARLOTTE, N. C., STOCK OPENS

CHARLOTTE, N. C., May 16.—The Academy Players opened the summer stock season at the Academy of Music Monday night, May 11, with "The Belle of Richmond." A capacity house greeted the return of Anna Leon, the popular leading woman; Vernon Wallace, leading man; William F. Scheller, Eugene Phelps, and Frank Phelps, all favorites of last season's company. The new members of the organization are Sara Hubbard, Ethel Martello, Roma Lauri, Albert Montgomery, Ted Farnum, Robert Farnum, Robert Edwards, Wilton Farnum, David Locke, and Joseph Bayman.

LONERGAN PLAYERS CLOSING

NEW BEDFORD, MASS., May 16.—The Lester Lonergan Players will close their highly successful engagement at Hathaway's Theater, Saturday night, May 23, in a double bill, "A Bachelor's Honeymoon" and "Characters in Cameo." W. F. Gza.

COLORADO SPRINGS TO HAVE STOCK

COLORADO SPRINGS, COLO., May 16.—The Burns Theater is preparing for a season of summer stock which will probably open the last week in June. Malcolm Duncan will be the leading man of the company.

Joseph Granby, associated with stock companies for the past four years, and last season with "Fine Feathers," was prominent in the support of Odette Tyler at the Bushwick Theater, Brooklyn, last week, giving an excellent performance of the spy in the playlet, "It Happened in Dixie."

CARL BRICKERT CLOSES

Popular Leading Man Concludes Long Engagement at Springfield, Mass.

SPRINGFIELD, MASS., May 16.—After having played nearly 1,200 consecutive performances in three stock companies in this city, Carl Brickert, leading man of the Associate Players, concluded his engagement extending over four seasons last Saturday night. Mr. Brickert during this time has appeared in more than one hundred plays. He sails from New York to-morrow for a three weeks' vacation in Bermuda. Mr. Brickert has decided to forsake the stock field in which he has scored many triumphs and will enter productions either in the summer or the early fall.

Mr. Brickert has recently brought suit against the Goldstein Brothers, managers of the Broadway Theater, claiming that \$125 salary is due him, owing to a sudden termination of the stock engagement.

LEADING WOMEN CHANGE

Beth Taylor, of Redmond Co., and Isabelle Fletcher, of Bishop Players, Exchange Places

SACRAMENTO, May 16.—Beth Taylor, leading woman of the Ed Redmond Stock company at the Theater Dioprosbrook, closed a season of eighty-six weeks last Saturday night with a fine performance of "The Wife." Miss Taylor goes to the Bishop Players at Le Liberty Theater, Oakland, for the summer and Isabelle Fletcher, the present leading woman at Oakland, takes Miss Taylor's place here, opening in "An American Widow." Miss Taylor's departure is genuinely regretted by the theatergoers in this city. The Redmond company gave Miss Taylor a farewell banquet at the Hotel Sacramento the last night of her engagement.

LYTELL-VAUGHAN CO. POPULAR

TRUST, N. Y., May 16.—The Lytell-Vaughan Stock company continue to please full houses with their first-class productions. May 11-16, "Officer 666" gave the usual satisfaction. One night the Rotary Club, a business organization, had the whole center of the house and presented Mr. and Mrs. Lytell a basket of flowers standing about four feet high. Mr. Lytell has become a member of the Troy Club, the first ranking club in the city, and also belongs to the local Elks club. CHARLES H. EVANS.

ST. JOHN STOCK TO CLOSE MAY 30

ST. JOHN, N. B., May 16.—The Thompson-Woods Stock company will close on May 30 after a successful engagement of thirty weeks. The company has made many notable productions and gained a wide prestige in this section of the country. Among the plays recently presented were "Annie Laurie," "The Only Son," "The Liars," and "A Gentleman of Leisure." K. C. TAPLEY.

STOCK NOTES

Clariborne Foster has joined the Arvine Players at Orange, N. J., as leading woman.

Minnie Louise Ferguson and Vera Finley have joined the Denham Theater Stock company at Denver.

The Kirk Brown Stock company will open its summer season at the Park Theater, Altoona, Pa., on June 6.

J. Arthur O'Brien closed an engagement of fifty-eight weeks, May 6, with the Bijou Stock company at Fall River.

Brandon Evans, engaged by Clark Brown as second man for the Orpheum Players, Montreal, opened with that organization, May 11, in "Kindling."

Teddy Gibson, who played juvenile roles with the Fine Arts Theater company in Chicago last season, is playing with the Fiber and Shea Stock company in Canton, O.

Hooper L. Atchley has succeeded Stanley De Wolfe as leading man of the Bijou Stock company at Fall River. Mr. De Wolfe closed his engagement May 16.

Bruce Elmore is the juvenile of the Colonial Stock company at Cleveland and not William Courtleigh, Jr., as stated in a recent issue of THE MIRROR.

Henry Hall is the leading man of the stock company at Hamilton, Ont. Western stock companies have claimed Mr. Hall since his season with "Little Women."

Mabel Brownell, late of the Brownell-Stork Players at the Orpheum Theater, Newark, will join the Morton Opera company at the same theater next week.

Mr. and Mrs. Edwin Evans (Edith Alward) have just closed a thirty-six weeks' engagement in "Officer 666," in which they played the leading roles.

Arthur Howard was specially engaged for "The Fortune Hunter" with the MacGregor Band Stock company at Elizabeth, N. J., last week and will be seen with this popular company for several weeks.

Mr. Sydney Rosenfeld offers for stock production his latest comedy, "The Charm of Isabel," which delighted the audience though it did not please all the critics. It should prove popular in stock.

Marie Louise Benton will be seen in the support of Amelia Bingham at the Academy of Music in parts which she played when Miss Bingham was visiting star in Detroit at the Washington Theater.

Walter Lewis and Florence Burnmore recently closed in stock in Cincinnati and have returned to New York. Several seasons in vaudeville in their own sketch, Mr. Lewis has also been in the support of Otis Skinner, and has given evidence of versatility by the many different characters which he has portrayed.

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Re-engaged for another year.

STANLEY G. WOOD

Invites Offers for Next Season

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At the Seattle "The Indiscretion of Aunt Mary" May 4-10 opened in a large house, and continued to play to fair business.

At the Orpheum Benita Wynn and Vanderville Improvising Circus Days and Vanderville. Postcards; Ethel Davis and Vanderville.

Motion pictures at Glam A: Melbourne, Alhambra, Colonial, and Orpheum.

RUSSIAN'S & MEASUREMENT.



VAUDEVILLE



Alice and Marie Lloyd Score—Interesting Week in the New York Houses

ALICE or Marie? "Ow 'ard it is to w'y which of the Lloyds, is, so to speak, most entertainin.' This disturbing problem gave their engagements at the Palace and Victoria theaters unusual interest.

Alice Lloyd headlined the Palace bill. She is a remarkable artist of the music hall stage—more versatile perhaps and with more warmth of personality than her sister. She is artistically piquante where Marie Lloyd—of adroit skill in the blue song—is broadly pointed.

Alice Lloyd looked charming in each of her numbers, which included "How Shocking," the recitation song, "The Three Ages of Women," the rollicking coster number, "All the Nice Girls Love a Sailor," the demure "Mother! Mother! Mother!," and the cockney lyric, "What Y' Getting At, Eh?" She concluded with "Splash Me," delightfully done in a dainty bathing suit of blue.

On the other hand, there is nothing quite like Marie Lloyd's broad cockney humor, her zest of innuendo and her wink (naughty plus). She really looked years younger than upon her early season New York appearances.

Marie Lloyd wore some decidedly attractive gowns, too. The first was a creation of pink with a startling slash as added interest to a song about the "The Little Bit the Boys Admire." After these optical and vocal revelations, Miss Lloyd came back to sing "Every Little Movement Tells a Tale," a new number, "Go to Spain," where things are "frightful but delightful," "I'd Like to Live in Paris All the Time," and "You Never Could Do Without Her." Miss Lloyd concluded by relating "The Ankle Watch," depicting the way a watch, plus a slashed skirt, would awaken a general masculine interest in the passing of time.

Then, for an encore, she sang one American rag, "Who Paid the Rent For Mrs. Rip Van Winkle When Rip Van Winkle Went Away," and gave it point and broadness.

The shade of Washington Irving would have blushed but Sam Bernard, who originated the song in "The Belle of Bond Street" and who sat in a stage box, seemed to like Miss Lloyd's interpretation.

Miss Lloyd, as we've remarked before, could make a hymn sound scandalous.

Hans Kronold, the 'cellist of All Angels and



MISS ELLA SHINDEE,
Baltimore Girl, a Favorite in England, to Play American Season in Fall.

Grace Church, represents the best in music. His command of the 'cello and the beauty and timbre of his tones are admirable. Coming between an operetta of thinly tinkling Viennese melodies and a noisy rag act, the beauty of good music, splendidly interpreted—its power to stir the imagination and play upon the emotions—never seemed more apparent.

Kronold's first number was Liat's Dream of Love, finely rendered. The Russian Dance (Simon) followed and then the 'cellist offered The Rosary (Nevin), excellent in its tonal qualities and phrasing. Traumerel (Schumann) made a capital finale.

William Parson, at the piano, deserves a large measure of praise for his sympathetic accompaniment.

Billie Shaw and William George Seabury—youthful dancers billed as proteges of the Castles—tangoed before the Palace audiences quite unheralded. Little Miss Shaw—cute in a white gown of countless founces and a quaint little lace cap—and Mr. Seabury—manly in juvenile evening clothes—haven't passed their teens yet. But they put youth, vivacity and genuine grace into their dancing, making their four numbers—the waltz, schottische, mazurka and one-step—thoroughly enjoyable. In fact, they proved more delightful than any dancing team we've watched in months.

Life as seen through musical comedy eyes is exemplified by "The Knight of the Air," the Leo Stein-Bela Jenbach-Herman Dostal offering, presented by George Damerel. The Baron Von Bokoff meets and falls in love with the Baroness Von Gratia, but for some reason or other she has been forced to masquerade as the wife of the Baron Von Rytling, who is already married. Von Bokoff, who is a captain of the "Flying Squadron" of airships, is madly infatuated, like all musical comedy heroes. The chorus of court ladies enters and exits "laughingly," solos and duets come thick and fast and the fat Baron Von Rytling furnishes some comic intervals by trying to explain his attentions to his real wife. After a duet, from which it could be gathered that "kisses like cherries are always sweetest when stolen," there are explanations all around and everybody dashes down to the footlights for the finale.

Mr. Damerel dances his way through the operetta as the debonaire airship captain. His costume consists of a humor gold-braided cap and coat, a leopard skin thrown nonchalantly over one shoulder and orange red—er—At least it was all airy enough—even for an aviator.

Leola Lucey—a newcomer, by the way, makes a statuesque Baroness Von Gratia and sings very well. Her voice has some decidedly pleasant liquid tones. Charles Wright, as the fat Von Rytling, is rather amusing and Myrtle Vail, in the role of his real wife, is a foil for his comedy.

William J. Montgomery and Florence Moore's turn is a personification of "nut" comedy and the rag song. In automobile coats they burst upon the scene to "repartee" about motor cars in general. It's rapid fire patter—with Miss Moore as the eccentric comique. Here's a sample:

"The machine kicked me in the nose," remarks Mr. Montgomery.

"Good!" (gesture of arms) "It saved me the trouble" (business of jerking hat sideways).

Then they sing a little ditty called "Sit Down, You're Hocking the Boat." Mr. Montgomery retires to the piano to "tickle the ivories" and Miss Moore tells, in an absurd rag, "On the Steps of the Great White Capital," of a modern George and Martha, who loved, as the lyrics related in geographical detail, in "Washington, D. C." The two concluded with "You'll Have to Hand It to the Ever Lovin' Lane, Broadway."

Eddie Mack and Dot Williams started the Palace bill with a novelty dancing act, well above the average of opening turns. Miss Williams does a "kid" number, the two dance and the finale, in which they do a Texas Tommy up and down a high flight of steps, is a feature.

Joseph Medill Patterson's "Byproducts," conventionally renamed "Why Girls Go Wrong" for the Victoria, is a sordid tale of tenement life.

A wretched garret room is the scene. The mother is a scrubwoman who works by night, one of the daughters, Rose, is dying from tuberculosis and the other, who is absent, is Mary, a department store clerk. They live a hand-to-mouth existence—indeed, as the action opens, a collector has called for the installment on the kitchen range. He threatens to "jerk" the rusty stove but, at heart, he isn't half bad. Mary is expected home with her salary and the collector is persuaded to wait. So he goes "to take in another fil-er."



VERA MAXWELL,

At the Victoria This Week in Dances with Wallace McCutcheon.



LOIS WHITNEY,

Dancing at the Palace Theater This Week with Jack Mason.

Then Mary comes, but she has spent her wages for slippers and a hat. The story has given her a taste of the possibilities of life, and home has become "a place to get away from." Luxuries fascinate her. The mother—ignorant and broken with toil—doesn't understand.

An automobile waits for the girl at the corner. The horn shrieks in the night to personally "the easiest way." Mary debates with herself. There is the dying sister, of course, who needs help—the sick sister who starts things in all the old dramas. Then the collector—fresh from "Who Pushed Her Out the Cliff?"—returns. Mary hurries out into the night and a few moments later appears with a startling roll of money—enough to pay for the slippers and give home a fighting chance for life in Colorado. The auto horns sound again and Mary starts back "into the night" again.

"Why Girls Go Wrong" seems rather unnecessary. As a sketch, it is highly colored and melodramatic, but it does on the whole have a certain interest. Hence "Girls" really seems the story dark. Even her slender voice appears to fit the character. Caroline Morrison contributes a vivid bit as the slatternly mother and Louise Evans makes the dying sister stand out.

Adelle Ritchie didn't take any chances about getting over at the Victoria. She used a pianist, a boy "plant" in a stage box, six boy scouts in black, aided by Gus Edwards, a dog, and a peck of tin whistles. Miss Ritchie, who wore a pretty pink gown, gets a noisy start with "Anyone Here Seen Hovey?" the season's limit in song insanity. Here she tosses whistles to the audience, to be used in the search for the missing "Hovey."

Then Miss Ritchie, aided by the youthful "plant," encores "The Rose of the Mountains," a ballad of an Idaho mountain trail as observed from the Pan Alley. Next she relates the song of the nervous wreck who hesitated too often.

"Goodby to the lights, And the glorious nights," was his lament, although he would be glad to do it all over again.

For her fourth number, Miss Ritchie offered a deep blue lyric. It has the lovely title of "Beautiful Eggs." Now when "Beautiful Eggs" is sung—especially in a nasal voice, it sounds like—well—anyway, it sounds a little different.

It's the tale of Mary Brown, a fascinating country girl, who went

"Every morning to town, Dressed up in brown, taking, of course, her—beautiful eggs with her. Mary made something of a hit, it appears."

"I Want to Go to Mexico" came as a finale.

"They'll chase Hovey up a mango, And they'll make him do a tango, For a Yankeeoodle tune, in Mexico."

The six boy scouts and Mr. Edwards did their best to aid Miss Ritchie, who appeared garbed as a Red Cross nurse.

The song is about like the rest of the "wartime" ditties. Rival tune constructors are offering new ones every day. Unfortunately, it appears there is no way to mediate the song war.

Henry E. Dixey came back to vaudeville and drolly travelled the people who entertain us in the drama and the variety. Mr. Dixey again demonstrated that he is a thorough artist.

Wallace McCutcheon and Vera Maxwell offered little new in the modern dance. Their best effort is "The Jingle," a sort of galloping evolution.

They dance minus the usual colored orchestra. Without trying to appear optimistic, it is possible to venture the hint that maybe there are no more of them. When the dance craves expires, it is painful to consider what is going to become of the gentlemen who have been plunking banjos and painting the cardboard signs for the tangoers.

FREDERICK JAMES SMITH.

YOUNG DANCERS SCORE

Billie Shaw and William Seabury Win Hit at Palace—Now at Boston Dance Carnival

Billie Shaw and William George Seabury, the youthful tango experts who came to the Palace Theater last week quite unknown and scored heavily, although they closed a lengthy bill, were immediately booked by the United Offices for this week's Boston dance carnival.

Miss Shaw and Mr. Seabury are featured on the all-dancing bill at the Boston Theater this week. They are protégés of Mr. and Mrs. Vernon Castle, and come from wealthy families, both residing in Riverside Drive.

SOPHIE BARNARD AT PALACE

Sophie Barnard will make her Eastern reappearance at the Palace next week in song, following a tour of the Orpheum Circuit.

COMING HEADLINERS

Week of May 25.—Palace, Clark and Hamilton, Mercedes, Lew Dockstader; Victoria, Dolly Sisters and Sebastian; "Electrocution," Hube Dickinson; Orpheum, Mr. and Mrs. Carter de Haven; New Brighton, "The Green Beetle," "Arcadia," Kathleen Clifford, Elizabeth Murray, Miss Murray, and Clifton Webb.

Week of June 1.—Palace, Victoria, Ben Welch, Collins and Hart; Orpheum, "Gilding O'Morag," New Brighton, "The Trained Nurse."

THE AMERICAN STAGE THROUGH ENGLISH EYES

Thomas Miller, Manager of the London Hippodrome, Talks on the Revue Fever, Ethel Levey, and the Tango

THOMAS MILLER, manager of the London Hippodrome and president of the Four Hundred Club, has just sailed home after looking over New York and metropolitan things theatrical.

In a little informal chat, Mr. Miller—who proved he wasn't American by declaring he doesn't like publicity—expressed some interesting views on the English and American stage.

"In England they are mad over the revue. You find the revue in almost all the London theaters, and it is equally popular in the provinces. Its popularity is still undiminished and destined to last for a long time yet. Of course, with revue filling out the evenings at many of the theaters, a difficult situation has been forced upon the variety entertainer who isn't a big favorite—the artist of average ability."

"London has had a rather bad theatrical season. The successes have largely been imported American hits. 'Potash and Perlmutter' is the latest sweeping success there."

Mr. Miller is an Ethel Levey enthusiast. "Miss Levey," he says, "is one of our really greatest artists—and, of course, we must thank America for her. Miss Levey is an artist of positive genius. No one can characterize a song like her. She has a tremendous following and moves among the most exclusive London people."

"I saw the recent London debut of Miss Janis in 'The Passing Show' at the London Palace. The dress rehearsal had been dragging badly when she made her appearance. It was near eleven o'clock, but her very first number had an electrical effect. Miss Janis's success was instantaneous."

"She is a remarkable mimic. When she imitated Ethel Levey, the great popularity of Miss Levey was vividly demonstrated. The whole audience applauded and turned to watch their favorite, who sat in a stage box."

Mr. Miller looked over a few of the New York productions during his brief stay.

"As far as I can observe, you have no great feminine stars on the musical stage. Surely no one equals Miss Levey. Of course, we already have Ina Claire, who is an established London favorite now. In fact, we seem to have won over a lot of your best artists. In 'Hullo, Tango,' now at the Hippodrome, we have Miss Levey, Shirley Keeling, Isabel D'Armond and Frank Carter, who have won individual hits, and Frank Tinney. Billy Meron and Harry Tate are the only English principals."

"I have discovered that New York audiences appear to have a partiality for stout comedienne. English theatergoers will forgive everything but that. Indeed, I think the only stars to whom they would concede anything are Marie Lloyd and Connie Edlin."

Mr. Miller did not notice anything to particularly differentiate variety in this country and England. "We are exchanging stars and acts so frequently that the New York vaudeville theater seems quite like home to an English visitor. And it must be the same to an American in London. This week alone Marie and Alice Lloyd are headlining the two principal vaudeville theaters in New York."

Mr. Miller, too, recalled Neil Kenyon's hit in New York as the example of the similar taste of variety audiences on both sides of the Atlantic.

The London manager conceded that America was ahead of London in one thing—the hesitation. "We're still turkey trotting and dancing with wild shrugging of the shoulders. London hasn't been really introduced to your latest dances yet."

Mr. Miller admitted that he couldn't quite understand how the hesitation had failed to cross the ocean. But he said it had—and he should know.

Unless, of course, he was speeding!

BENTHAM IN ENGLAND

Negotiating for the Appearance of Gen. Rabey, Billy Meron, and Bonita and Lew Hearn

M. S. Bentham arrived in England on the Olympic last week.

Mr. Bentham has been conferring with Will Collins, whom he represents in America, and is now negotiating for the appearance of a number of big English favorites in this country, according to cable reports.

His experts to immediately close a contract calling for the appearance of George Rabey, the principal comedian, in America. He is negotiating with Billy Meron, now featured in "Hullo, Tango," at the London Hippodrome, and Meron, it is expected, will be seen in this country during the coming season.

Mr. Bentham also expects to secure the signatures of Bonita and Lew Hearn to contracts calling for an early American appearance. Bonita and Lew Hearn have been unusually successful in England, and it is expected that their return to the States would be warmly welcomed.

BREAKS IN NEW PLAYLET

Helen Lowell Appears in "Up-to-Date," a Sketch by Arthur Goodrich

Helen Lowell broke in her new act playlet at Flanders during the first half of last week and came into New York at the 140th Street Theater for the last three days.

Miss Lowell's sketch bears the title of "Up-to-Date," and is the work of Arthur Goodrich. The playlet, according to reports, has decided possibilities and should develop into a popular offering. Miss Lowell is supported by a cast of three.

Alf T. Wilton will probably direct Miss Lowell's tour.

STARTS REHEARSALS

Valerie Bergere Secures New Sketch by Edgar Allan Wolf—Opens June 1

Valerie Bergere started rehearsals on Monday in a new sketch by Edgar Allan Wolf.

The playlet, as yet unnamed, is said to deal with a big international theme. The sketch will have a cast of six, including Herbert Warren.

Miss Bergere will open her tour in her new offering at Atlantic City on June 1.

ANIMAL ACT OPENS

Goleman's Animals, fresh from a tour of the Orpheum time, opened at an Eastern tour at the Brooklyn Orpheum on Monday. J. W. Stecher is directing the tour.

LEAVING VAUDEVILLE

Edna Munsey Will Be Seen in "The Little Cafe" Next Season

Edna Munsey, who attracted considerable attention this season on her tour of the Keith and Orpheum theaters, has been signed by Klaw and Erlanger.

Miss Munsey will appear in "The Little Cafe" next season, playing the role created by Miss Dora.

Miss Munsey's engagement was made through M. S. Bentham.

TO TOUR THE WORLD

Albert de Courville Coming to America of Trip Around Globe—In New York Shortly

Albert de Courville, manager of the London Hippodrome, is coming to America in a few weeks, according to a cable from London.

Mr. de Courville will cross the Continent, visit Japan and make a trip over the Trans-Siberian Railroad. The entire expedition will embrace three months.

NEW VARIETY TEAM

Ralph Rigg and Catherine Winkie Open Tour in Baltimore Next Week

Ralph Rigg and Catherine Winkie have formed a new vaudeville team and they will introduce their new act at the Maryland Theater, Baltimore, on Monday.

Mr. Rigg and Miss Winkie will be recalled for their hit in "The Banquet," their vaudeville tour will be directed by Edward A. Keller.

TO HAVE WOOLF SKETCH

Brunella Sisters, Now in Novelty Act, Secure New Playlet

Louise and Ethel Brunella, daughters of Harry Brunella, of the Proctor forum, will appear in a new sketch by Edgar Allan Wolf next season.

Last week the sisters broke in a little novelty act, in which they demonstrated the old and new dances, at Mount Vernon.

F MRS. RALPH HERZ ON LOEW TIME

Mrs. Ralph Herz, assisted by Lester Sheehan, is playing the Loew time. Miss M. Milnes and company, in "The Salsbury," are now playing the Loew house, and the Five Perfectionists, jugglers, started on the same time last week.



James Sedwell, Studio

ALICE LLOYD,

English Comedienne, Who is Completing American Tour.

WARTIME SKETCH

Geoffrey Bain to Appear in Playlet Based on Wells' Novel "A Fighting Man"

Geoffrey Bain's short story, "A Fighting Man," is being dramatized for vaudeville by Geoffrey Bain.

Mr. Bain will star in the sketch, which tells a wartime story, and will be supported by the American during the coming season.

Mr. Bain is at present in England, representative of the National War Relief Committee, to be held in Baltimore, Sept. 5 to 12.

NOVEL IDEA FOR ACT

Carl McCullough Will Offer Character Studies in His New Variety Offering

Carl McCullough, whose "Footlight Impressions" have won a considerable following of vaudeville for the past three years, is going to court the imitation and variety act for character studies.

Mr. McCullough has received a quantity of his own, which is now being made ready for vaudeville with stories by Oscar Wilde, made by Lee Steward, and spun by the headliner himself.

MR. BECK RETURNING

Arrives Friday on the "Vaterland"—Important Announcements Expected

Martin Beck called on the Vaterland last Friday and is due to reach New York on Friday.

Mr. Beck has been looking over the European theatrical field, in quest of news and novelties, and some important announcements are expected upon his arrival.

LEW DOCKSTADER FOR PALACE

Lew Dockstader will be a headliner of the Palace Theater bill for the week of May 25.

Wharton, Incorporated, have an important announcement to make through the medium of the Front Cover, our issue of June 10.

"IOLE" AND THE PAJAMA GIRLS FOR VAUDEVILLE

First Act to Be Presented in Two-a-Day—"Hell" Will Be Revived in Varieties

By WALTER J. KINGSLEY.



Best Photo Shop, Kansas City.
GEORGE DAMRELL.
Star of "The Knight of the Air."

LONDON will be the "party" town this summer. When all the American showmen and artists foregather on the Strand, at the Savoy Mansions, Regency Mansions, Yeoman House, and such like resorts, there will be many new combinations evolved. Perhaps some new "sketches" will result, for the Lord knows we need them.

Speaking of London, it is well for vaudeville to remember that the two greatest hits we ever sent to the city on the Thames came out of the two-a-day. Ethel Levy and Miss Janis own theatrical London between them, and both are performers in every sense of the word. Miss Janis has been informed by the London critics that there is no good reason why she should ever return to America, and Ethel Levy was adopted by the British public two years ago.

Rennold Wolf has broken his fast and torn into his treasury, overthrowing with hard yellow men. He has taken a magnificent apartment in seven acts and three bathrooms on West End Avenue, and dug deep for a Winston six automobile and a real Swedish chauffeur. "Them that has" should spread the sugar, and Rennold is right up in the front of the HAS division.

Charley Grapewin has stocked the private bar at his Summer home, and the numerous vaudeville managers and booking men whom he urged to call in the cold months are now figuring on a run down the Jersey Coast to the comedian's country house. Invitations cast on the waters return to eat you out of house and home in these days of the far-flying auto.

That wonderful first act of "Iole," with the six magnificent trees and the adorable pajama girls, will be seen in vaudeville next season.

Do you remember "Hell," the daring little musical comedy by Rennold Wolf and Channing Pollock, which formed a portion of the opening bill of the Police Berbers? You do, don't you? Well, "Hell" was too clever to be lost in the discard, and next season it will be seen in "big time" vaudeville with a new crop of gentlemen and lady girls. Abe Levy, the Columbus who discovered Anna Held's daughter, will be the financial Satan who will reopen "Hell."

Abe Levy is fast outgrowing mere vaudeville. He aims to be a great Broadway pro-

ducer. More power to him. He has an interest with Al. H. Woods in that play from Vienna where the hero kills himself four minutes after the curtain goes up and then devotes four exciting acts to the events that led up to his self-slaying. That play is absolutely "sure fire." Levy is not forgetting vaudeville, however, and has added a contortionist and a female impersonator to his list. He has also taken an apartment on Riverside Drive, next to Mayor Mitchell's home. I live next door to the Mayor, too, so he has no kick about his neighbors. Take a tip from me and live close to the reigning Mayor of this town. Every city department specializes on the district honored by the Mayor's domicile. The grass is greener, the streets cleaner, the cops more numerous and more polished, the firemen more on the alert, the garbage men snave and quiet, the burdy-gurdy men are not, the wuxtra lawlers do not exist for us, and fruit peddlers are shot at sunrise. We live in an elysium on the Riverside Drive at Ninety-seventh Street, and all because Mayor Mitchell lives on the block at the Peter Stuyvesant. As far as this neighborhood is concerned, New York is Spotless Town.

Jack Flynn, agent, has placed his yellow car, the "Mary Powell," in commission for the summer, and every night the fair stenographers from the Palace Theater offices gather around it on the curb like flies around molasses. Flynn simply cannot say "No" to a pretty girl, and the "Mary Powell" darts hither and yon in Harlem and the Bronx depositing key-slappers at their homes.

Harry Bailey, of the Colonial, sent Sam Tauber, of the Bronx, a box of nice fresh Mohs cake on Saturday night in honor of the Bronx's closing.

A terrible accusation is being made against Joan Sawyer in dance circles. It is alleged that she is committing the sin against Terpsichore, for which there is no forgiveness in a modern ballroom. Come close while I whisper it: She actually leads Quentin Todd, her new dancing mate.

Not long ago Bernard Granville came up with a millionaire in Long Island, who was squabbling in the grip of constables for exceeding the speed limit in a 140 horsepower gunboat Bianchi car. "I can't throttle the d-d thing down; I get pinched every time I go out. If anybody showed me \$1,000 they could have the darned Dago bus!" exclaimed the owner of the Italian racer. Granville stepped forward with \$1,000 in bills in his hand.

"I'll give you \$1,000 for the car and take it now," said the comedian.

In a play the millionaire would have said "done," but being a human being, he remarked "You're on."

Granville's chauffeur drove the car to New York. In a few days Granville, after being arrested every time he went out, called out in a Westchester court room after paying a \$50 assessment, that he would sacrifice the troublesome speeder on the spot.

"I'll give you \$2,500 cash," said a quiet young man of the neighborhood.

"You're on," snapped Granville. The young man produced \$2,500, took the car and sent Granville home in his own roadster. The comedian thus cleaned up \$1,500 in four days.

MISS CLIFFORD'S FAREWELL WEEK

Kathleen Clifford will play her final week in America at the New Brighton Theater during the week of May 25 before sailing for Europe.

"POP" VARIETY AT WADSWORTH

The Wadsworth Theater last week inaugurated its Summer policy of popular priced vaudeville, combined with motion pictures.

LOEW TAKES OVER BOSTON GLOBE

Marcus Loew has secured the Globe Theater in Boston and will shortly take possession. His policy is not yet known, but he will probably run vaudeville and pictures.

EDDIE MACK AND DOT WILLIAMS

Created a mild sensation opening the bill at the Palace Theatre last week

Featuring
their original,
sensational,
Staircase
Dance

Under direc-
tion of
Gene Hughes



Merrill, Pittsburg, Mass.

Pronounced by leading managers, agents and critics as the biggest novelty dancing act in this day of the dance craze

BLAME JOE FOR THIS

Billie Shaw and Wm. George Seabury

(Proteges of the Castles)

IN MODERN DANCES

Registered big at the Palace Theatre last week

Featured at the Boston Theatre, Boston
This Week

Direction Harry Fitzgerald

FRANK KEENAN
En Route Address Weber & Evans, Palace Theatre Building

IN THE VAUDEVILLE SPOTLIGHT



Dexter, Portland, Ore.
MR. LONEY HASKELL.
Manager of the Victoria Theater.

LONEY HASKELL, the manager of the Victoria Theater for William Hammerstein, holds an unusual position in the theater world.

It is, indeed, a dull week when Loney doesn't spring something of a novelty on Jaded Broadway. His contributions to art at the Victoria this season have been many and varied.

Mr. Haskell is the only playing manager "in these parts." He can monologue, recite, and explain with dazzling versatility. In a word, Mr. Haskell is an institution—a sort of combined P. T. Barnum-Flo Biegfeld, Jr.—and Broadway couldn't do without him.

JACK WILSON's heart must have been touched by the reception accorded him at the Palace Theater last week. The engagement marked Mr. Wilson's first stage appearance since the sudden death of his wife, Ada Lane, whose memory will be treasured by all who knew her.

There was tragedy behind the mask of comedy. The theatergoers, who had laughed with the Jack Wilson Trio for seasons, knew and understood. They missed the whole-hearted humor of Miss Lane, but the applause they showered upon Mr. Wilson must have made him feel their sympathy.

Once more the comedian has Franklin Batie with him. Mr. Batie and his singing, too, received their tributes. The new offering, a travesty of preceding acts mingled with Mr. Wilson's parodies and Mr. Batie's solos, won a popular hit.

VAN AND SCHENCK won something of a vaudeville triumph at the Brooklyn Bushwick last week. The two boys, whose act stands quite alone as a rathskeller turn, won a striking welcome from Brooklynites. Their friends in Brooklyn, where they live, tendered them over a dozen theater parties during the week. Floral tokens of good-will were the rule at every performance. It was their second visit to the Bushwick in eight weeks.

Van and Schenck have the unusual distinction of being equal favorites in America and England. In fact, they have one of the few "sure fire" acts on both sides of the Atlantic.

WALTER J. KINGSLEY reports the following conversation between Joan Sawyer, Jeannette Glider, and John Jarrott:
Miss Glider: "I am sure that the Greeks would have loved you, Joan. As for Mr.

Jarrott, Pindar would have written a glowing ode to his Olympian feet."

Miss Sawyer: "Yes, I am sure that dear old Pindar would pin a rose on us both, and if Omar Khayyam could visit my Persian Garden he would dash off two or three quatrains about the quart of wine and the pony trot being quite enough for him."

Mr. Jarrott: "There you go again. Say, it took two or three thousand years for the world to wake up to this line of hooding."

Miss Glider: "Dear Joan, your limbs are a lyric and your poses poems. I fancy that in an ancient incarnation you posed for the Partisana frieze. Those fleet-limbed maidens with flowing draperies are you, Joan, and no other."

Mr. Jarrott: "A 'fresco,' eh? Sawyer and Jarrott were never a frost anywhere. Poems be hanged. This dancing is dainty, refined commercialism. The public is nutty for new steps. It's a crass, a universal bug. When the drummer taps 'shoot' and we glide upon the red carpet, we are thinking of the booking and not of lyrics and 'frescoes.'"

Miss Sawyer: "How matter of fact you are John Jarrott! You know that I often forget that I am mere flesh and blood and I fancy myself a sprite flying in the sun-ria."

Mr. Jarrott: "You feel that way when I lift you and swing you in these two mits of mine and you forget to settle down again. I feel my myself sometimes, but it's when we split that fifteen hundred per."

A NEW DANCING TEAM, Joe Dealy and Betty Knight, was featured on the Colonial Theater bill last week. They were discovered at the West End in Harlem. Miss Knight, it is said, was premier danseuse of an Italian opera company touring South and Central America and Cuba. Dealy is a New Yorker, who for three years in vacation won the world's cakewalk championship at Madison Square Garden. He was the instructor and solo dancer at the recent historical pageant at Darien, Conn. Two weeks ago a petition signed by 1,500 residents of Harlem came to the United Booking Office in the Palace Theater Building, asking that Dealy and Knight be recognized as great dancers and given headline engagements in the Keith houses. Each signer pledged himself or herself to contribute \$1 toward a fund to secure recognition for "America's best dancing team." The Keith experts went to the West End and, after seeing Dealy and Knight, signed them for a long tour at \$750 a week, and told the petitioners that "big time" vaudeville would give the Harlem pets all the recognition needed without the \$1 subscriptions. The pair have evolved a lingo cakewalk that the Keith experts predict will become the newest ballroom craze.

JULIET made something of a hit at her first English appearance at the London Pavilion.

"It is the expressed opinion of many experts present at the London Pavilion on Monday evening that Juliet, the American character impersonator who opened there on that evening, is one of the best and most entertaining artists that Uncle Sam has sent us for some time," says the London *Ara*. "Her performance is certainly one that will recommend itself to the public on this side, and she will, quite naturally, do even better when she has learnt exactly what suits the English audience, and acquired that added confidence which her reception on Monday must surely give her. Juliet's opening number does not show her to the best advantage, and it is in her mimicry of well-known artists that she scores so heavily. Among those she imitated so well on Monday were: Madame Sarah Bernhardt, Harry Lauder, George Formby, G. P. Huntley, Connie Ediss, and Ethel Levey. She presented this formidable variety of styles with a surprising accuracy of voice and mannerism."

MUSKIESS OF THE LAMBS CLUB gave a theater party at the Palace Theater last week in honor of Miss Alice Lloyd. The headliner was presented with a huge floral offering in the shape of a lamb. Among those present were Tom McNaughton, Richie Ling, William Courtleigh, Lionel Walsh, Harry Woodruff, Clayton White, George Hobart, Ned McKay, Malcolm Williams, and William Roselle.

ORPHEUM FOR SPOKANE

SPOKANE, WASH., May 19 (Special).—That it is only a matter of time until the American sign comes down and the Orpheum sign goes up over the big playhouse at Front and Post appears to be the conviction of a majority of Spokane theatrical people. This is in spite of the fact that Charles F. Robbins, who represents the owners of the American, declares no negotiations are under way between him and the Orpheum people. Around every theater in town employers and players are forecasting the return of "big time" vaudeville to Spokane. It has been announced that members of the Spokane Ad Club have held a number of conferences with Orpheum representatives in an effort to have "big time" vaudeville re-established in this city after Sept. 1.

W. S. MCCRA.

MILLIONAIRE'S WIFE FOR VARIETY

SPOKANE, WASH., May 19 (Special).—Donald MacDonald, who recently staged the second annual University Club musical, "Tango Town," in Spokane, and Mrs. E. Creighton Yarger, wife of a Butte millionaire, have combined forces and expect to appear in vaudeville on the Orpheum time. Negotiations between the principals and the Orpheum officials are reported to be about completed. They probably will make their debut in Seattle.

W. S. MCCRA.

OBTAINS DIVORCE FROM FOX

Supreme Court Justice Page last week granted a divorce to Mrs. Lydia M. McMan. On the stage McMan has acquired footlight fame as Harry Fox.

GEORGE DAMEREL

Playing the Leading Vaudeville
Houses of the East

in the

VIENNESE OPERETTA

"THE KNIGHT OF THE AIR"

HUBERT DYER

Featuring the "DYER COMEDY MISS"

(Passing back and forth under the stage)

DIRECTION M. S. BENTHAM

FANNY BRICE

Direction MAX HART

NATALIE and FERRARI

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ELIZABETH M. MURRAY

IN VAUDEVILLE

Personal Direction Mr. Charles Dillingham

TRIXIE FRIGANZA

with Mr. F. BARRETT CARMAN and Mr. "JIMMIE" FOX

Mrs. H. Kahan, Costumer

Will be back Xmas

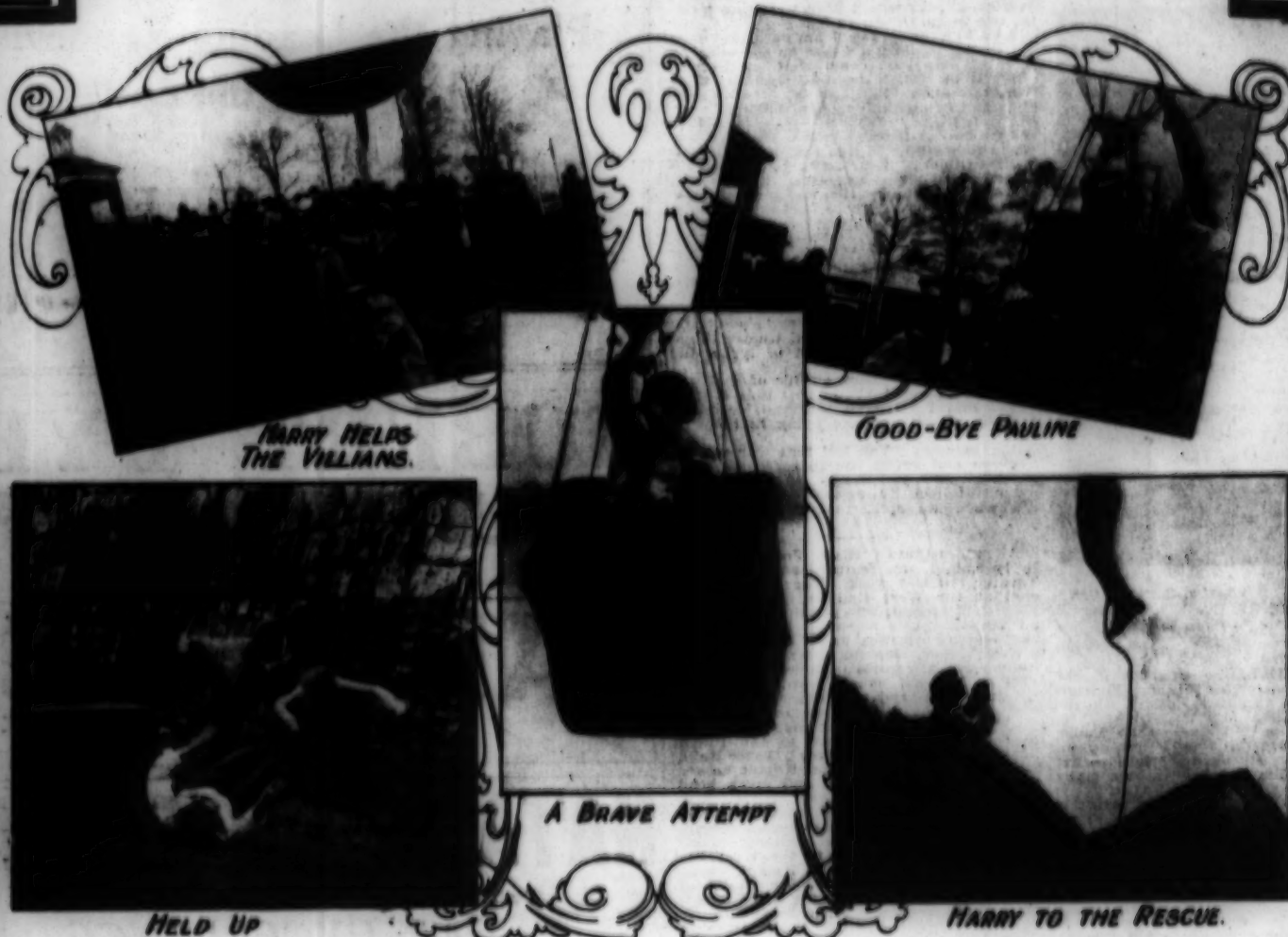
Kathleen Clifford

"The Smartest Chap in Town"

Carl McCullough

"THE JOY GERM"

Direction ALF. T. WILTON



The Perils of Pauline

It is possible to run a bluff part of the time. You can get away with it for a while, but there comes a time when you are "called."

We have now released the fourth episode of *The Perils of Pauline* and the comments are better than they were for the previous episodes. The bookings are also coming in faster than ever. Take a hint from this and follow the lead of the men who are getting the big money from this series.

Our branch exchanges report the biggest business and the wildest enthusiasm among the exhibitors. The exhibitors are the ones who ought to know. They are writing us every day telling us what they think of it. Your opportunity is NOW. Get your order in. Any of our exchanges will serve you. Call on them.

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Four Parts

A powerful story of the real tragedy that war brings to the homes of those who have to bear the real brunt of the struggle. The powers who sit at the head of the Nations and declare that war is necessary on account of some fancied insult do not lose fathers and brothers and sons and sweethearts. No, it is the mass of the people who are the real sufferers. Here you see war pictured in all its horror. The picture is wonderfully spectacular. A thriller for everyone.

The Waif

Six Parts

The little boy stolen from his parents, wanders from town to town and leads the life of a typical street arab of the Continent. The scenes are laid in their true settings. The life shown is true in every particular. It is a thrilling story of the training of the future criminals. Forced to beg and steal for a living the high principles of the little waif keep him straight till after wandering over half Europe and England he is reunited to those who love him. This is a heart throbbing story for grown ups as well as children.

The Hand of Destiny

Four Parts

The original criminal gets away with the crime which is blamed on another. Later in life the son of the real culprit has the power to make the life of the daughter of the blamed man miserable through his knowledge of the crime. The son has followed in the footsteps of his father and is pressing his advantage. Just as he seems to be going to succeed an old partner of his father arrives and clears the name of the blamed man. This picture carries a lesson and is bound to make a big hit wherever it is shown.

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110 West 40th**FILM COMPANY**
New York City



Wills, N. Y.

LANGDON GILLETT

Appearing at the Victoria This Week in "Electrocution."

IN THE LONDON HALLS

Helena Frederick in "The Audition"—The Players in Town and on Tour

London, May 9 (Special).—Charles T. Aldrich showed many new and good tricks while at the Palladium.

B. G. Knowles is one of the big favorites, both in London and in the Provinces.

Frank Tinney has been added to the "Hullo, Tango," cast at the Hippodrome. Hello, Frank! is a great favorite here.

Horne and Bonita are now playing the Stoll tour.

Ned Weyburn has opened offices on Cranbourne Street, opposite the Hippodrome.

Dave Samuels, the Hebrew monologist, is playing the L. T. V. tour.

Helena Frederick comes to the Holborn Empire week of May 25 in "The Audition," the sketch in which she made such a success last season.

Leicester Square reminds one very much of Times Square these days, and the same stories are being told—hard luck and otherwise.

TO DANCE ABROAD

Bonnie Glass and Al Davis Sail Away on June 6—Will Appear in Paris and London

Bonnie Glass and Al Davis will sail on the Imperator on June 6, having signed contracts for dancing engagements abroad during the summer.

Miss Glass and Mr. Davis will appear for four weeks at the Café de Paris and for two weeks at Deauville. They will be seen in London before returning to America. Miss Glass and Mr. Davis have been successfully dancing in Chicago and will continue as features at the College Inn until June 1.

COMEDY CLUB HOUSEWARMING

The Vaudeville Comedy Club held a house warming at its new quarters in the old Metropolitan Hotel, at No. 149 West Forty-ninth Street, last week. Hundreds of prominent stage folk were present and enjoyed a delightful evening.

Dancing was the main feature of the house warming. A vaudeville entertainment was another event on the programme. Among those present were President Gene Hughes, Secretary Francis Morey, Barney Bernard, Alexander Carr, Sam Bernard, Franklyn Ardell, Mrs. Gene Hughes, Marcus Low, George Larsen, manager of Keith's, Boston; Fred Moore, of Los Angeles; Irving Berlin, Eugene and Willie Howard, Bernard Granville, Sophie Bernard, Mr. and Mrs. Edwin Aldrich, Jr., Joseph M. Schenck, Horace Goldin, Billy Hart, and many others.

The club will occupy its new quarters for five years, having a lease for that period with the option of a renewal. The entire hotel building is occupied.

CHIEF CAUPOLICAN BOOKED

Chief Caupolican has been given a two seasons' route, through Harry Weber. The Indian singer hurt his hand while playing baseball in Toronto, and was forced to close his season two weeks ago in Philadelphia in order to undergo some X-rays treatment.

Chief Caupolican is now resting at his home in Northampton, Mass.

DANCING TEAMS CHANGE

John Jarrott with Louise Alexander—Clive Logan Joins "Billy" Allen

John Jarrott and Louise Alexander, as originally announced by THE MIRROR recently, have entered into a dancing partnership and are making their first appearances together at B. F. Keith's Boston theater this week at the dancing carnival. Joan Sawyer has replaced Mr. Jarrott with Quentin Todd, who is making his debut with her in Philadelphia this week. Miss Sawyer will also give a dancing carnival.

Clive Logan, formerly Louise Alexander's partner, has made an alliance with "Billy" Allen and will dance with her over the Keith circuit.

Miss Alexander and Mr. Jarrott will be seen at the Palace during the week of May 25.

EDDIE ROSS IN VARIETY

Blackface Comedian Begins Vaudeville Tour—To Europe in August

"Blackface" Eddie Ross, who recently closed an extended season with the Nell O'Brien Minstrels as a featured comedian, opened his vaudeville tour last week at Grand Rapids.

He has been booked solid by Harry Weber to August 3. Mr. Weber expects to book Ross abroad for a season immediately following and that the comedian will sail early in August.

COMEDIANS BOOKED

Bickel and Watson Routed by Harry Weber Up to May, 1915

Bickel and Watson, who were seen in several editions of the Starlight Follies, and who recently appeared at the Palace in a new act, have been given extended vaudeville routings through Harry Weber. Bickel and Watson opened at Philadelphia last week and are booked to May, 1915.

THEODORE ROBERTS WINS POINT

Theodore Roberts, who is appearing on the Orpheum Circuit in "The Sheriff of Shasta," scored a point in his alimony war last week. Some time ago Mrs. Lucy C. Roberts, his wife, secured a judgment for the alleged unpaid amount of alimony claimed to be due her and had a receiver appointed for her husband, securing an order directing the Orpheum officials to hold out 10 per cent. of his weekly salary until her claim was satisfied.

Then Mr. Roberts declared that his salary was already assigned to a third party in whose interests he was working. When Mrs. Roberts last week moved that the Orpheum Circuit be directed to pay over the 10 per cent. weekly, Justice Blanchard denied the motion, inasmuch as her contention is disputed.

MILIE DAZIE DELIGHTS BROOKLYN

BROOKLYN, May 19.—Milie Dazie made her Brooklyn debut in Barrie's playlet, "Pantaloons," at Keith's Orpheum Theater, May 11-12. She was accorded an enthusiastic reception. Joseph Santley, assisted by Ruth Randall and Gladys Bell, appeared in several excellent singing and dancing numbers. Fannie Brice simply "rioted" on. Lyons and Yocco always take the house by storm. The remainder of the bill included Fred J. Ardath and company in "Hiram," the Cadets de Gasconne, and Rita Boland and Lou Holts.

Valerie Bergers occupied the headline position at Keith's Bushwick Theater. She appeared in one of her old favorite playlets, "She Wanted Affection." The Sir Brown Brothers, Van and Schenck, Schooler and Dickinson, Boland, Kelly and Weirald in "Fitting the Furnace," Brendel and Morgan, and Twists were included in the long and well-balanced programme.

J. LEROY DAVIS.

"WHO IS SHE?" AT HENDERSON'S

Bernard and Harrington began their tour in Willard Mack's new sketch, "Who Is She?" at Henderson's, Coney Island, on Monday.

F. W. Stoker has charge of the tour.

"COPELLIA'S DRESS" HAS PREMIERE

Heisen Bertram opened in her new playlet, "Copellia's Dress," by Edgar Allan Woolf, at Mount Vernon last Thursday. According to reports, the sketch went over strongly. It will be seen in Baltimore next week.

AL VON TILZER AT COLONIAL

Al Von Tilzer and Dorothy Nord, who recently completed a tour of the Orpheum Circuit, opened an Eastern season at the Colonial on Monday.

The tour is directed by F. W. Stoker.

HARRY FRASER IN "THE WATCH DOG"

Harry Fraser played the role created by Birmingham Pinto in "The Watch Dog," in which Miss Mary Nash is starred, at the Palace for several performances last week. Mr. Pinto goes with the Lambs Gambol.

W. C. FIELDS IN AUSTRALIA

W. C. Fields opened his tour of the Hugh D. McIntosh Circuit in Australia at the Tivoli in Sydney recently.

Harry Bulger is a headliner on the Pantages time.

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JOHN J. McNEALLY, the well known playwright, author of the Rogers Brothers' series of comedies, "The Country Doctor," "The Country Girl," and "The Country Boy," has secured the best talent for the United Booking Offices. Artists desiring contracts and space for their acts in these theaters, address JOHN J. McNEALLY, care of the United Booking Offices, or at 175 Washington Street, Brooklyn, Mass.

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LAVES

"Rube" Dickinson
will remain in Vaudeville

Direction Max Hart

Charlie Ahearn's Big Cycling Company
Direction • • JENIE JACOBS

FRED J. BEAMAN

Writes sketches that live. There are a few of the many who have played his part: Mr. and Mrs. Gene Hughes, Franklyn Ardell, Bertha and Edward, and other, Harry and Westwood, Harry and Louise, Harriet, Hattie and Emma, Edith, Christine, Christine Franklin Co.

I do not write songs or comedies, but do write sketches that LIVE and PLEASE.

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"My business is to make the world laugh"
JAMES MADISON
VAUDEVILLE AUTHOR.

1006 BROADWAY, NEW YORK (ROOM 417).

"BALDY" SLOANE GOES ABROAD

A. Baldwin Sloane sailed for Europe on Tuesday on the Kronprinzessin Cecilie. He will look over the European dancers and give the Continental musical comedies "the once over," with a view of adapting them to American tastes.

Miss Grace Fields, Mr. Sloane's dancing partner, will spend the summer resting in the mountains with her mother.

"EVE" COMING TO VICTORIA

As a special summer attraction at the Victoria, William Hammerstein announces "The Temptation of Adam and Eve," a "historical story of the forbidden fruit with special electrical effects," to open on Monday.

Simone de Beryl will depict Eve and M. August will do Adam.

HORACE GOLDIN DEPARTS

Horace Goldin, the magician, sailed for England last Thursday.

He is booked far ahead abroad and will probably not return for three seasons.

KATE ELINORE BEGINS VACATION

Kate Elinore and Sam Williams have gone to their home at Elinore Heights, Kings Park, L. I., for the summer.

They begin an Orpheum tour on Sept. 6.

Maria Lloyd will make her English re-appearance at the Golden Green Hippodrome about the middle of June.

ALEXANDER AND SCOTT RESUME TOUR

Alexander and Scott will resume their vaudeville tour under Harry Weber's direction, at Chicago next week.

Mr. Scott has been ill, but has sufficiently recovered to be able to resume his stage work.

NEW HART PRODUCTION OPENS

Joseph Hart's latest production, "Twenty Odd Years," a playlet by Tom Barry, in which Harry Berenford is starred, opened at Keith's Theater in Atlantic City on Monday.

HYMACK COMING TO AMERICA

Hymack is under contract for an American engagement in the Fall.

Hymack will probably open at the Palace Theater. His booking there has already been announced.

VARIETY HOUSES CLOSE

The Alhambra and Bronx theaters closed on Sunday night. This is the final week at the Colonial.

The Palace will remain open all summer.

PRIVATE SHOWING OF SKETCH

A private performance of John D. Barry's playlet, "Electrocution," was given at the Victoria on Monday at noon to members of the press.

Mr. and Mrs. Bert Brum called for England on the Curonia last Wednesday.



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COMMENT AND SUGGESTION



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Broadway Picture Producing Co.

THE National Board of Censorship is fighting valiantly in Washington for its life, its forces are lined up in what is in reality a "last desperate stand" against the proposal to create a Federal censorship body. The Mutual Film Company is carrying to a finish in Ohio the struggle against political control of pictures. The wings of Chicago's despot have been clipped. Many in the ranks are raising their voices lustily, but the question arises, "Are these latter fighting an actual, concrete enemy, or are they waging battle against a shibboleth, striking mightily at a word—'censorship'?"

Can we ever hope to do away entirely with censorship—to give it a burial without fear of resurrection? Does not the most influential portion of public opinion demand, if not the stern control called to mind by the word "censorship," at least a definite assurance of an impartial supervision of motion pictures? Is there any prospect of a reversal of this expression of public opinion? Let the millennium of no-censorship appear upon the horizon, and will not some "manufacturer" produce a "sociological" drama, or a smirking comedy that will bring down anew the storm of condemnation? Control of some kind we must have, pampering by busybody outsiders, censorship by hack politicians, or tyranny under cover of a brass-buttoned uniform we will not have, and the great majority of the American people will never approve of. Then what?

The solution of the censorship problem lies at the door of the National Board of Censorship. Since its organization the control of the censorship question has lain in the hollow of its hand, but has the National Board of Censorship met squarely the problem for which it was created, for the solution of which it was granted power by the manufacturers? Has it shown red-blooded strength of purpose,

has it kept abreast of the times, in step with the growth of the industry, the varying attitude of public opinion? If it had, would we now be fighting in several courtrooms, in legislative chambers throughout the country, against the imposition of Russian systems of control? Would the National Board itself be in the last ditch, struggling against annihilation through the birth of a successor, a superseding body endowed with the strength of Federal authority?

.....

How many exhibitors can tell you of pictures carrying the approval of the National Board which they were ashamed to have seen by their own families; how many film men, torn between laughter and indignation, can tell you of ridiculous cut-outs demanded by censor-dilettantes? The reason? Perhaps the sheet of paper before me, giving "the action of the General Committee on films treating of the social evil" can aid us. This is the standard which the censors must follow in passing upon the "white slave" films. It reads:

The members of the board recognize that moving picture houses and the vaudeville theaters are primarily places of amusement, and not of serious discussion and education. They agree that the only justification for the portrayal of the social evil by motion pictures is that they shall be educational. They further appreciate that the motion picture, by reason of the lack of dialogue, and the necessity of emphasis on the dramatic, is a difficult medium for this form of education. And they hold that education in the normal and abnormal facts of sex is fraught with difficulty and must be handled with tact and delicacy, and given under the right surroundings to be effective.

These considerations have led the board to agree as follows:

The board will critically examine all films presenting various forms of sex lapses, for those effects on audiences which arouse rather than minimize passion, which tend to perpetuate the double standard of morality, which reveal easy ways of gratifying desire and of making money in the "trade," or which simply indicate the weaknesses of humanity, or recite the dreary detail of the lives of those unfortunate members of society called prostitutes.

Since those who worked most widely and skillfully on this problem have come to the conclusion that the most fruitful line of procedure is in the region of prevention, the board will give its support to those subjects and films which present facts in a sincere, dramatic way, leading to repression or to the removal of the causes of commercial or sub rosa prostitution.

There is a place on the screen of the motion picture theater for presentations which unquestionably indicate the causes, the dangers and the effects of sexual misconduct. These subjects dealing with the social evil will, therefore, be supported by the National Board of Censorship which arouse fear in the minds of both sexes, which stimulate efforts to rescue the prostitute, and which indicate sensible and workable methods of repression.

The board further states that in every instance the psychological and moral effects of the motion picture on the audience must be studied. It is difficult to indicate in advance what these will be, since so much depends on the personality, sincerity and actions both of the players and the producers.



MARIN RAITZ,
With Kalem Stock Company.

Leaving aside any questions as to soundness of the theory that the motion picture theater is the place for education in such topics as the social evil, is the Board's attitude the one likely to make for popular support? Doesn't it smack somewhat of the view that "it isn't what you want, Mr. Picture Patron, it's what we think we ought to give you"? John Jones, whose dimes have made the picture industry, is much more concerned over whether the show will be entertaining but clean, than whether it will be educating but repulsive. He thinks, perhaps blindly and foolishly, that on such topics he is entirely competent to educate himself and his family, and much more certain of the proper time for lessons than the picture producer. While we may pity his ignorance, we cannot impose ourselves upon him as teachers and then have valid ground for complaint should he, in self-defense, saddle us with censorship that is under his own control. The National Board of Censorship needs a personnel that is in touch with John Jones and his like, they may be plebeian, but they are extremely supporting; the National Board requires mature serious minded men

and women, who shall make censorship their business, not youthful dilettantes and honorary committees of prominent, but seldom seen, persons. The National Board of Censorship to live must secure public support, to secure public support it must keep step with the public mind. Running ahead of the procession is awfully fattening to our own conceit, but it's no excuse when we get lost.

The Board must be an affirmative, recognized force, not a negative, unknown quantity. Let strength replace weakness.

The battle against censorship must be fought, where it was fought five years ago, on the inside. The manufacturers must once more take hold of the reins. The National Board of Censorship must clean house or be cleaned out.

THE FILM MAN.



JOHN INCE, LUBIN DIRECTOR.
Photograph Taken in the Lubin Studio Yard.

WITH THE FILM MEN

Following out his plans of making the strongest organization possible in every department, Harry E. Althea, president of the Mutual Film Corporation, has organized, under the direction of Phillip Mindil, a publicity department which is probably the strongest in any organization in the country. The following imposing list of names will show that every effort has been made to get the best men available and that no expense has been spared:

Arthur James, editor of the *Sunday Telegraph*, and one of the best known writers in the country, will be Mr. Mindil's correspondent for *Relevance* and *Majestic* in Los Angeles; W. Bob Holland, humorist, lecturer and publicist, formerly assistant managing editor of the *American Press Association*; Helen Starr, formerly of *Vogue* and the *New York Herald*; Marion Savage; Robert S. Doman, formerly of the *New York Evening Sun*, will take care of publicity in New York. Frank Wistach will look after the press work of the Lyric Theater, where the "Life of Villa" is playing.

This aggregation of talent will not only handle the high-class publicity copy, but with the assistance of a number of other high-class men already in the organization, will produce each week "Mutual Movie" fillers; *Real Life*, a forty-four-page magazine, and a new woman's publication of sixteen pages, entitled *Our Mutual Girl* Weekly.

David Young, Jr., president of the Broadway Picture Producing Company, returned from Pompton, N. J., Saturday, full of enthusiasm for the work already accomplished on the first release, "The Trail of the Lonesome Pine." The picture features Dixie Compton, who is assisted by an able cast, including Mrs. Stuart Robinson, who writes us: "It is very exciting work. We are up at 6 A.M., breakfast at 7.30, make up and off for work at 8 A.M. . . . Mr. Frank Dear is the most energetic director I have ever worked under. . . . I wish you would mention that Dixie Compton has given me the most courage I ever had for falling out of an open window."

The picture will be released June 15. Hopp Hadley, who is putting the soul in Solax publicity, was sighted on Broadway last Saturday, headed north by east, muttering "That's me." Asked what he meant, he explained that he had just bought a new suit of clothes and had found the thirteen pill in one of the pockets.

The United Feature Service Company have opened offices at 185 Market Street, Newark, for the rental of high-class features. C. A. Willatt is the guiding hand and Percival Smith is the man who will do the renting. The Stellar Photoplay Company's "Jack of Diamonds" will be their first release. This reminds us that "Doc" Willatt has moved his offices to the Long Acre Building, Broadway and Forty-second Street.

NEW ALL-STAR FILM

Low Dockstader to Be Featured in Picture of Civil War Days

Under the guidance of Augustus Thomas the work of production of the next release of the All-Star Company has been begun. The subject will feature Low Dockstader. It is called "Dan," and is from the pen of Hal Reid. The author himself will personally appear in the film and be on hand to aid where possible in its direction. There will also be George Henry Irving, the assistant director of Mr. Thomas, who is now shouldering part of the directing work of his company. In support of Mr. Dockstader, there has been engaged a cast including Gail Kane, of "Seven Keys to Baldpate," Little Kathryn Lee, the child actress who is winning the hearts of Broadway audiences with the exceptional performance of the little mermaid sister in the *Globe Theater* production of "Neptune's Daughter," and Lois Meredith, who was seen on Broadway in "Help Wanted."

COMING CONVENTIONS

"Four State" Convention To-Morrow—Pennsylvania and Minnesota Preparing

In Birmingham, Ala., the "Four State" convention of the Motion Picture Exhibitors' League branches in Alabama, Tennessee, Mississippi, and Georgia will be held to-morrow and Friday. A. A. Wall, National Vice-President from Alabama, is chairman of the arrangements committee. Pennsylvania will hold a convention in Wilkes-Barre on June 23 and 24. G. C. Miller, of Plymouth, Pa., is chairman of the convention committee.

A convention will be held in Minneapolis, Minn., on June 4 and 5. G. M. Westley, special organizer, is now in Minnesota.

COMPLETE POLICE FILM

Former Commissioner Dougherty Featured in Coming Nonparel Picture

The Nonparel Feature Film Company, of which Gus Hill is the guiding spirit, has completed its initial feature offering, "The Line-up at Police Headquarters." The prominent detective and former New York police commissioner, George A. Dougherty, is featured in this offering, which, through his connection, has received unusual publicity in the New York newspapers. "The Line-up at Police Headquarters" is said to be astounding in thrills throughout its six-reel length, among the dramatic incidents included are a battle on a speeding hydroplane and a dive from an ocean liner into New York bay. The story is a clean melodrama, steering wide of the so-called sociological drama. The picture was produced under the direction of Frank Deal.

FIRE AT IMP FACTORY

Universal Loses Much Film in Fire That Endangers Twelve Employees

Fire in the factory of the Universal Company, on the fourth floor of the building at 103 West 101st Street, last Wednesday morning, endangered the lives of twelve Universal employees who were working in the building when the fire broke out, and destroyed a quantity of valuable film. The factories of the Name Company and the Commercial Motion Picture Company, located in the same building, were temporarily endangered, but no loss is reported. Just how the fire started has not been determined. Little change will be made in the Universal programme because of the fire, there being plenty of subjects on hand to substitute for the films destroyed in the fire.

RUSH "LITTLEST REBEL"

Film Completed and Company Returns to New York—Battle a Sensation

E. K. Lincoln, Edgar Lewis, Elaine Ivans, and twenty other members of the company which has been engaged in filming Edward Peple's war drama, "The Littlest Rebel," in Augusta, Ga., have returned to New York.

That the Photo Play Productions Company has overlooked neither detail nor expense in making this picture is borne out by the fact that 40,000 feet of film—enough for eight complete acts of negatives—was used up by the camera men.

So great was the interest of the townsfolk in the big battle scenes that a half holiday was declared in Augusta last Wednesday, and it is estimated that fully 40,000 people watched the work of the soldiers from various vantage points on the hills.

"The last battle will cause a sensation when it is reproduced on the screen," said Ed. Lincoln, who, by the way, looks as brown and healthy as though he had been vacationing in the Bermudas. No date has been set for the release of "The Littlest Rebel."

FILM "MY FRIEND FROM INDIA"

Walter E. Perkins, who will be remembered through his starring tours in the Du Bouchet success, "My Friend from India," is at work on a photoplay scenario of the farce which will soon be produced by the Edison Company. The production will be in three reels and staged by Ashley Miller.

VITAGRAPH FILMS "HAMLET"

James Young to Direct Production of Shakespeare's Play

Under the direction of James Young a company of Vitagraph players are at work on an elaborate production of Shakespeare's "Hamlet." Director Young will himself be seen as Hamlet, a role to which he frequently appeared on the legitimate stage, and Clara Kimball Young will appear as Ophelia. Roger Lytton in the role of the King, Charles Kent as Polonius, and Harry Moray as the Ghost, are other Vitagraph stars who will be seen in the production.

It is the aim of the Vitagraph Company to make the present Shakespearean production a noteworthy one in film ranks. A most elaborate scenic presentation will be given.

MELIES AMERICANS

Producing Now at Gaumont Flushing Studio with Strong Company

The Melies "G" brand, which has recently found increased popularity on the General Film Company programme, will soon include a liberal portion of American-made comedies in addition to the foreign-made pictures. The pictures are to be produced by the Gaumont Company at the studio in Flushing, L. I., and a strong company, headed by Joseph Levering and Marian Swayze, will be seen in the productions.

A ten-acre plot has also been acquired at Flushing, and an open-air stage is now in process of erection. The first American-made release will appear in about two weeks.

NEW INDUSTRIAL FACTORY

The new plant of the Industrial Moving Picture Company, at 223-225 West Erie Street, Chicago, and said to be the largest plant exclusively devoted to the making of commercial motion pictures, is now in full operation. It occupies 7,000 square feet of floor space, and is laid out strictly along efficiency lines, so that not a single foot of space is lost. All departments adjoin and follow in logical sequence. The walls and partitions are of steel and cement plaster.

The Industrial Moving Picture Company was launched four years ago by Carl Laemmle, R. H. Cochrane, and Waterson R. Rothacker. Six months ago Mr. Laemmle, because of the fact that his duties as president of the Universal Film Manufacturing Company required his entire attention, disposed of his stock holdings to Mr. Rothacker, who then succeeded Mr. Laemmle as president of the Industrial Moving Picture Company.

This company has the distinction of being the first company ever organized to specialize in motion pictures adapted for industrial exploitation, commercial education, and general advertising.

"CABIRIA" TO OPEN

"Cabiria," the Italian spectacular production, which has been hailed as the greatest yet, will be seen publicly for the first time in America at the Knickerbocker Theater, New York, within a few weeks. The production is being backed by Werns and Leuchner, and will be routed across the country as a regular theatrical attraction.

CHARLES J. HILL,
Superintendent Kalem Factories.

HONOR KALEM OFFICIALS
Old Employees Present Loving Cup on Firm's
Seventh Anniversary

In honor of the seventh anniversary of the incorporation of the Kalem Company, Messrs. Charles Hill, Joseph H. Spray, George Hardy, Ralph Martin, Ernest Gergely, and A. Collins, the six oldest employees in point of service, presented the officers of the company with a superb silver loving cup.

The presentation came as a distinct surprise. On the day before the anniversary, Samuel Long, president of the Kalem Company, and William Wright, vice-president, received a round robin signed by the "Old Guard," as the men are known, requesting an audience for the following morning. Mr. Frank J. Marion, secretary and treasurer of the company, had gone abroad several weeks previous.

Mr. Long and Mr. Wright were considerably mystified the next day, when the "Old Guard" appeared in the private office. A bulky, cloth-covered object was borne in the arms of one of the party. Before removing the cloth, Mr. Hill, as spokesman for the "Old Guard," declared:

"We have asked of you, the officers of this company, the courtesy of an audience that we, as the 'Old Guard,' of your employees might on this day, the seventh anniversary of your incorporation, express to you in a small way, our fidelity and admiration of your success as officers of this company by asking you to accept this small token of our esteem with the hope that the future of the Kalem Company may always be bright and our relations as cordial in the future as in the past."

The cup was then exposed to view. Taken by surprise, the officers examined the beautiful specimen of the silversmith's art in silence for a moment or two. Then, considerably touched, Mr. Long expressed his appreciation of the token of the "Old Guard's" esteem.

The famous Kalem Sunburst, done in gold and exquisitely carved, occupied one side of the cup. On the opposite face is engraved the following inscription:

Presented to
Kalem Co., Incorporated,
S. Long, President; W. Wright, Vice-President; F. J. Marion, Secretary and Treasurer,
on the

Seventh Anniversary of Incorporation,
May 2nd, 1914.

by
Charles Hill, A. Collins, George Hardy,
E. Gergely, Joseph Spray, R. Martin.

SIGMUND LUBIN BACK

Lubin Head Greeted with Surprises on Return from European Trip

Sigmund Lubin, founder of the Lubin Manufacturing Company, returned to his office in Philadelphia last week after a six weeks' absence in Europe. Mr. Lubin was the recipient of several testimonials on his return, chief among which was the presentation of a poem from the pen of Hugh D'Arcy, the advertising manager, and which was signed by five hundred and sixty-five of the firm's employees. General Manager Ira M. Lowry had prepared another surprise by rushing to completion a new office building, two stories in height, which was entirely constructed during Mr. Lubin's absence abroad.

The office, intended for Mr. Lubin's personal use, contains every modern device for comfort and convenience. Since Mr. Lubin's absence Manager Lowry has also opened the new Betwood factory, and this enormous plant, with three times the capacity of the Philadelphia building, is now in full swing.

Mr. Lubin brought with him the picture rights to a score of dramatic successes, concerning which announcement will be made later.

VIOLET DANA REJOINS EDISON

Violet Dana, who was formerly with the Edison Company and more recently on the stage as the "Poor Little Rich Girl," after over a year of success in that play, has rejoined the film company in the Bronx. She will be seen soon in a two-reel drama, staged by George Looney, entitled "Molly, the Drummer Boy."



OFF TO WAR IN "THE LILY OF THE VALLEY."
Sole Forthcoming Feature, Released May 27.

WEST COAST NEWS NOTES

Happenings Among the Directors and Players in the Los Angeles Film Colony

LOS ANGELES (Special).—Without surprises and sudden changes the average studio would not prove normal. The Pacific colony has its unexpected happenings regularly. The latest is the disintegration of the Edwin August Feature Film Company as an organization under that incorporation. Mr. August is planning anew for the future. Courtenay Foote ceased work at the Mutual studio May 18. He will remain in Southern California for a vacation before going East to begin work already arranged.

George Stanley, recently directing at the Universal, is back with his old love, the Western Vitaphone, at Santa Monica. George has strayed away twice, but never failed to come back.

"Alkali Ike" again is lost to view. Being merely Augustus Carney, since he expired as "Universal Ike" several days ago, he is making himself difficult to locate.

The Hollywood "row of fame" is to be augmented further by the advent of Robert Edison, who will be featured by the Lasky Company in "The Call of the North" and "The Conjuror's House." Some of the scenes will be done in Canada.

The Albuquerque Company is enlarging its quarters at the J. A. C. studio. Managing Director G. F. Hamilton is to add comedies to his multiple reels.

A new studio has been opened at Central Avenue and Twenty-ninth Street, Los Angeles, by Jesse Robbins, former director for the Essanay. He announces that he is producing for himself and will turn out dramas and comedies with three companies. William Hutchinson, the well-known comedian, again has "experienced" the automobile. They stated him in one of the kind which steered by a handle, and was as ancient as a Grecian protoplasm. Then occurred real comedy. When Hutch had completed the scene wherein the machine was supposed to run away with him, he discovered it was no dream. He shut the blamed thing off, but it continued its mad career. "Steer it into the curbings!" shrieked Director Grandon. Bill did his best, but it was his day for missing curbings. He had some luck, though. He struck a large truck instead. Hutch says that Congress ought to investigate the high cost of arnica.

W. N. Selig entertained his employees here with a private showing of "The Spoilers," another magnificent effort of Director Colla Campbell, who not only staged and produced the Rex Beach novel, but arranged and visualized the photoplay without aid of any character. Mr. Selig engaged Clune's Broadway Theater for the exhibition. The extensive show house was more than half filled with people who file past the Selig pay clerk each week. Members of the all-star cast playing in "The Spoilers," who also were in the audience, were: Thomas Hantsch, Kathryn Williams, Bessie Hyton, Frank Clark, Wheeler Oakman, William H. Hays, and Goldie Colwell.

D. F. Whitcomb, who has been in the game a year, now is writing and revising photoplays for Frank Montgomery, of the Kalem Company.

Managing Director Burton King, of the Usona films, is putting on a new director. He is Edward Brady, well known in the film world.

The Pacific Film Baseball League is taking itself so seriously that the battle for the pennant has become a deadly one. The struggle growing titanic, umpires are growing scarce.

D. W. Griffith is at work upon a Frank Woods adaptation of an Edgar Allan Poe story. Henry Walthall, Blanche Sweet, Spottiswoode Aitken, and others are in the large cast.

By the time this correspondence is in print, the script, official organ of the Photoplay Authors' League, will appear. There will be no need of looking for swaddling clothes. The staff consists of "regular editors." The first issue will consist of ten thousand copies. The League also has ordered fifty thousand gold and gummed seals for use in connection with correspondence. These will be sold in neat boxes for 50 cents a hundred to all members.

Nollin B. Sturgeon, the well-known manager and director of the Western Vitaphone, is in the East on his vacation trip. He will visit various film plants and endeavor to evade the genial gold bricks while journeying in foreign lands. Mr. Sturgeon has not decided upon future occupation.

W. N. WINE.

ALICE JOYCE WEDS

Kalem Star the Bride of Tom Moore in Jacksonville, Fla.

JACKSONVILLE (Special).—Tom Moore and Alice Joyce, who have been appearing together in the Kalem Company working here, sprung a surprise on their fellow players by getting married at ten o'clock on the night of May 11 by A. M. Wolfe, notary public. No honeymoon trip will be taken until the company leaves here.

A theatrical performance for a local benefit was given at the Jefferson Theater, St. Augustine, recently, and in addition to the local talent the more prominent roles were in the hands of Edith Storey and Ethel Lloyd, of the Vitaphone players; Earl Metcalf, of the Lubin forces, and Courtland van Deusen and Alan Campbell, of the Vitaphone Company.

B. O. URSCHMANN.

MARGUERITE SYLVA IN FILM

One of the features soon to be released by George Kleine will feature the opera prima donna, Marguerite Sylva. The picture, which will feature the former Metropolitan Opera House star in her favorite role, Carmen, is being made by the Cines Company at Seville, Spain.

READY FOR "JOYCE" SERIES

That the Alice Joyce Series, which starts Monday, June 8, has aroused keen interest, is apparent from the comment heard since the first announcement concerning it was made by Kalem.

Many exhibitors express pleasure because each feature will be complete in itself and independent of all the rest embraced in the series. Another point which has won favor is the fact that the series is to be a part of Kalem's regular service. One of the pictures will be released every other Monday, commencing with the date above, when "Nina of the Theatre," a story of the stage, is to be issued. Like all the other productions in the series, "Nina of the Theatre" will be a two-part subject.

ANDERSON-CUMMINGS ENGAGEMENT

The engagement is officially announced of Irving Cummings and Mignon Anderson, of the Thanhouser playing forces. Mr. Cummings made his reputation while leading man with Heliance and has a large following among the photoplay fans. Miss Anderson is the popular ingenue lead in Thanhouser pictures, a petite blond and very pretty.



THE THIRD DEGREE IN "THE MASTER CRACKSMAN." Featuring Harry Carey and Produced by Progressive Corporation.

PORTER AND FORD SAIL

Farewell Party Given by Famous Players to Departing Producers

At the breakfast parlor at Reinecke's, twenty-three members of the Famous Players Film Company's organization gathered at a breakfast dinner, given as a farewell tribute to Edwin S. Porter, technical director of the Famous Players, and Hugh Ford, who called for a tour of Europe during which they will produce a series of feature films. Those present besides the guests of the evening were: President Adolph Zukor, Daniel Frohman, Directors N. Harbo, Frederick A. Thomson, and James Kirkwood; Richard Murphy, Jack Stricher, August Kramer, William Selby, representing the scenic and mechanical departments; camera men, William Marshall, William Martinelli, J. H. Brown, and Samuel Williams; Al Lichtman, sales manager; Al Kaufman, studio manager; Frank Meyer, laboratory manager; Arthur Leasing, and B. P. Schulberg.

The gathering was unique in many respects. It was the eve of the inception of one of the greatest international tours ever undertaken for film purposes. Mr. Porter, who has been responsible for so many notable successes of the Famous Players, was about to cross the ocean seeking new worlds to conquer. Hugh Ford, distinguished producer of a long list of theatrical successes, after an exhaustive study of the camera and the screen, was undertaking his first practical film work.

OPPOSE FEDERAL CENSOR

Mutual and Universal Companies Represented at Hearing in Washington

Walter M. Seligson, of New York City, general counsel for the Mutual Film Company; Jacob Schacter, representing the Universal Film Manufacturing Company, and Fred C. Howe, representing the People's Institute, under whose auspices the National Board of Censorship works, appeared in Washington last week in opposition to the Smith-Hughes bill to create a Federal censorship of motion pictures.

The Reverend William A. Chase, of Christ Church, Brooklyn, is leading the fight of those who would saddle the motion picture industry with a costly State censorship.

It is unlikely that a vote on the measure will be taken at this session of Congress, as there are many other matters of importance before the legislators. Opposition is developing among the exhibitors and the representatives are hearing from "back home" in opposition to the proposal.

MUSIC FOR "SPARTACUS"

Special music for the 9,000 feet of film of "Spartacus," George Kleine's latest photodrama, was prepared in two days by Modeste Altschuler, of the Russian Symphony Orchestra of New York. He arrived in Chicago on last Thursday morning and immediately went into the dark room connected with the George Kleine headquarters. That day and Friday he and two operators, who flashed the pictures on the screen while he composed in the silence, broken only by the noise of the turning of the crank, worked tirelessly. On Friday, about midnight, he triumphantly emerged, waving the completed music score.

Publicity was given the affair through the papers of the Windy City, and he was the subject of enthusiastic comment on all sides. Although the celebrity with which he completed the difficult task assigned him seemed wonderful to Chicagoans, Altschuler wondered—indeed, was astounded, that, as he expressed it, "Chicago should laud anybody who came out of New York."

"Spartacus," which relates of romantic, historical and tragic events attendant upon the revolt of the gladiators against Roman

rule about 73-71 B.C., is announced as the attraction to follow "Antony and Cleopatra," now playing at the Casino Theatre, Forty-second Street, west of Broadway.

BUSY AT THE FRONT

Villa's Activities Keep Mutual Cameraman on the Jump

Information has been received at the Mutual Film Corporation's office that its camera men who are in Mexico with the Constitutional forces by virtue of the Mutual's contract with General Villa, are very busy right now. Several of the photographers are at Monterrey, where General Villa is being joined by his column, who have been participating in the fighting at San Pedro and Torreon. One camera man has gone to Tampico with General Pineda, Governor of the Constitutional forces, and is filming the scene of that city. When that is over he will return with General's men and join Villa's main body of troops at Monterrey.

Other photographers have gone to Saltillo and are taking views of the city in advance of what is expected to be the Federal's last stand in northeastern Mexico at that city.

Dispatches have also been received to the effect that the General Villa battle planes in even more being shown at the Hotel Astor, New York City, while during the next two weeks, in connection with the film shown at Chicago, the Constitutional capital. The pictures are to be shown for the benefit of the widows and children of the men who have died fighting under Villa.

FIND LOST CAMERAMAN

Cameraman Wagner, of Father's Weekly, after being out of touch with civilization for six weeks, in which time Father has made strenuous efforts to find him, has at last turned up at the City of Mexico. A telegram announcing his safety came through to the Weekly seven or eight days ago, and further details of his experiences have just been obtained.

Wagner left Mexico for Torreon on hearing that a rebel advance was to be made upon that place. He returned to the U. S. Consul and then disappeared into the mountains in company with an adventurous newspaper correspondent. At this point the Weekly lost track of him. It seems that he was getting a lot of good material when he was captured by a rebel detachment and his camera taken away, together with his clothing, money and supplies. He was put in jail, left there, and apparently forgotten. He was forbidden to write letters, and to hold communication with any one. He was even told that he was suspected of being a spy and was threatened with violent punishment. One day, without any warning, there was a hasty evacuation of the place by the rebels, and Wagner found to his surprise that even the guards of the prison had gone. He was able to walk out of the jail without interference from any one and proceeded to put as many miles between the jail and himself as he could. He was befriended at a hacienda with clothes, food and a horse and thus was able to get back to the Mexican capital.



AN INCIDENT IN "THE LITTLEST REBEL." Photoplays Production Company. Featuring E. K. Lincoln.

Wharton, Incorporated, have an important announcement to make through the medium of the Front Cover, our issue of June 10.

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

Editors and Their Troubles.

It was good old Sancho Panza who said that it was an honor, indeed, to be an editor. It may be an honor, but it is also a position carrying much responsibility. All the slings and arrows of outrageous fortune are directed at the head of the defenseless editor; he must stand the blame for all that goes wrong; indeed, he is of few days and full of trouble. We must not look with disdain upon the magazine and film editors any more—we must not! James Allison says they wear a certain pretense to omniscience—and get caught at it but we're as faulty as the editors. S. S. McClure has told in his autobiography that Kipling came to New York with a trunk filled with his best and earlier stories, and Harper's refused to buy them. We all know of the treatment O. Henry's work at first received. Magazine editors tried to take the "punch" out of Rex Beach's first yarn. Henry Snyder Harrison has told how one editor rejected five of his stories. Then when he placed them with another magazine, that editor wanted 'em back. And so on, et cetera. And then along comes W. J. Henderson, the music critic, to take out a little of our own self-conceit. He tells how Caruso sang the star role in "Pagliacci" amid wild outcries of enthusiasm: Then for a prank, he stepped behind the scenes and sang a solo which was programmed against the name of a minor singer—sang it in his best style—and the intelligent audience received it in cold silence!

The Magazine on the Defensive.

The magazine editor and the photoplay editor have little in common these days. As one magazine editor expressed it to us: "The motion picture people are taking our stuff and it is becoming more and more difficult to get the kind of stories we want. Every author wishes to reserve photoplay rights and the fiction plot now does duty in the magazine as a short story, on the motion picture screen as a series of photoplays, in the motion picture magazines as a storyized photoplay, and in the daily newspapers as a syndicate story. Not only that, but many of our more popular authors have succumbed to the fascination of the 'movies.' There's Harold MacGrath, Matheille H. Justice, George Ade, Richard Harding Davis, and a host of others who are turning to the motion picture in preference to the magazine. How it is going to end I don't know. I do know that advancing prices and the large demand for plots have attracted the attention of many of our best literary workers, and every week sees others entering the motion picture field of authorship. We have been compelled, in self-defense, to permit our authors to reserve 'movie' rights to their fiction, in order to get their stories. Of course, the magazines receive the usual number of contributions, but the dependable stuff is not so abundant as of yore."

Harold MacGrath Enthusiasms on Photoplays.

And there is truth in the above assertion that leading authors have been tempted by the animated screen and are devoting much of their time to writing photoplays. In a Chicago studio the other day George Ade and Miss Matheille Justice discussed motion picture plots while each viewed the filming of their stories. Two years ago both were selling exclusively to the various magazine editors. Hundreds of other such instances can be told of by the photoplay editors. Mr. Robert Grau, whose fourth volume, entitled "The Theater of Science," will shortly be off the press, recently received a letter from Harold MacGrath, well-known writer of fiction, who has entered the photoplay field. Mr. MacGrath's attitude is identical with the attitude of many other successful writers. He says "The possibilities of the story photoplay cannot be imagined. We're only in the woods as yet, but it is my belief that the photoplay will eventually act as a wonderful educator. People with 5 and 10 cents in their pockets can go where it cost me thousands to go—all over the world. They will be shown beauty, heroism, the marvels of sea and air. In the 'Adventures of Kathlyn' you are shown Durbar, the habits of India, and wild beasts, about all there is in the Orient. We hope each time to make the appeal wider and stronger. Myself, I am fascinated with the work. I reach 20,000,000 people now, whereas I reached in books an audience of 50,000 or 70,000."

Learning on a Reputation.

"Permit me to inform you that the author of fiction must make good in the photoplay field," remarked a leading photoplay editor in reply to the magazine editor. "A literary reputation may carry the writer along for a time in photoplayland, but the season will come when he must put across as standard work as the others. In the fiction world a literary reputation is much to be desired. A story by Sir Gilbert Parker or Rudyard Kipling is worth more money than a story by John Jenkins, notwithstanding that John Jenkins may be writing just as good stories. If John Jenkins writes good fiction he will be paid for it. But he will likely toil along for some years before his copy is as desirable to a magazine as is the copy of Jack London. The line: 'A new story by Conan Doyle,' for instance, means more money to a publication than a line 'A new story by John Jenkins.' Mr. Jenkins has his literary reputation to make, no matter how high class his preliminary work. Now let us consider London, Doyle, and the rest in the profession of photoplay writing. Their reputations as writers of fiction should not carry them so far in the new art. The fiction headlines may receive high prices for book adaptations, but if they fail to turn out good photoplays after these adaptations are exhausted, the manufacturers will soon tire of paying them for doubtful materials. The public, taught to look for something good, will quickly turn to an appealing photoplay, even if it does not carry the name of a fiction star under the film title."

Photoplay Fama and the Novel Writer.

Another photoplay editor, present during the discussion, spoke up as follows: "In other words, the photoplay author must ultimately stand by his own ears. He has a reputation to acquire and sustain. It is true, but that reputation for good photoplays must be made with the photoplay editors and not with the book readers. Two-thirds of the photoplay enthusiasts do not read novels. In the averaging up of things, the obscure writer of photoplay plots stands just as good an opportunity of achieving fame and fortune with consistently good scripts as would the fiction stars. Maybe not right at present, but the editors must necessarily recognize and foster the other fellows unless the fiction star can continue high-class work indefinitely, and even then he cannot supply one-half of the plots needed. The work of the magazine writer is welcomed for the screen. Most of them have the fertility of plot that is so desirable, and most of them have not the slightest idea of photoplay form—their plots must be almost entirely reshaped by our staff. There are notable exceptions to this rule, but the man or woman who submits a desirable plot in proper form stands just as good an opportunity to market as does the man or woman with the literary reputation."

Speaking from the editorial standpoint in filmland, we conclude that it is not what you have accomplished in other branches of literary work that will count for so much in the photoplay art of the future. Nor is it what you have accomplished in the past in photoplay writing that will count. It is what you are accomplishing right now and what you can accomplish in the future. Your work must be up to standard—high standard—and you will rise or fall by almost every photoplay written and submitted. In our opinion, there is little opportunity for any photoplay author ever becoming the Conan Doyle of filmland. But just the same we like to see a fair field and no favor. Work to achieve a reputation with the editors for uniformly good stories. This is probably the only reputation you will ever have—and it is all that you need—if you sell your photoplays. It will not be "pull" or "favoritism" that will count with the photoplay editor—it will be the worth of the goods submitted for sale.

Hints from the Seats of the Mighty.

Neatness in workmanship, originality, honesty, and good common sense are essentials for success as a photoplay author. Here is another editorial admonition of interest: "We like workmanlike manuscripts typewritten. We cannot engage in personal correspondence with the writers, and we do not read manuscripts written with a lead pencil on both sides of the paper.

Our staff readers are quite as well read as the contributors, and we regret to occasionally detect plots taken from old magazines, books, and weekly newspapers. The attitude of the ambitious young man down in Alabama, told of by Herbert Corey, is also a common example of our troubles. This young man wished to become a photoplay author. He wrote out a story upon wide sheets of paper and rolled it nicely in a fashion that would reduce the copy reader to melancholia, and mailed it. Just to make certain that his first effort at authorship would be successful, he had written over again Bret Harte's 'Luck of Roaring Camp.' He had not married a syllable and even preserved the names of the original characters. 'I hope you will accept this, as it is the first story I have ever written, and my friends think it is rather good,' he wrote. The editor replied that it was, indeed, a fine story, but that it has been copyrighted by its first author, Mr. Bret Harte, back in 1883. Another would-be author rewrote the plot of Dumas's 'Three Guardsmen,' retaining the names of D'Artagnan, Porthos, and Aramis, and submitted a two-reel story under the Kipling title, 'Soldiers Three.' He said the story was entirely original, and when we pointed out the similarity, he became angered and accused the editorial staff of 'plot stealing.'

Giving Credit Where Due.

And while on editorial topics we present a letter from a staff writer of photoplays, who shys his castor into the arena as follows: "Magazines and newspapers which are devoted to motion pictures and motion picture fiction should give credit to the author of the original story. Stories are written for these publications by outside parties who are given name credit for film release and, I presume, paid for writing the story which, by rights, belongs to the original author. Two of mine were treated in this fashion, and I feel aggrieved, and I am sure that others must feel the same way. One of these film releases I had almost completed into magazine story form for an assignment I was filling and, behold, I find it in a motion picture publication with another fellow's name credited to it as author. I think all photoplay authors should be given the opportunity of making fiction stories of their released plots. One thing is certain, the story credited to the other fellow would be worthless but for the plot, which all arguments, notwithstanding, is not the fiction writer's property. Every author would do well to reserve fiction rights of photoplays. I trust you will advocate this." The staff writers of the publications work generally from the scripts or synopsis furnished by the film manufacturer. The magazine editors assert that photoplay credit is freely given when the concern furnishing the story includes the name of the author. If photoplay editors would insist upon author's credit, and furnish such credit when they hand over the script for fiction purposes, much ill-feeling would be overcome. The cause for much of this complaint can be traced back to the original purchasers of the scripts. Universal, for instance, promises to continue the policy of author's credit on film and poster instituted by Mr. Calder Johnston, and yet Universal stories made possible by the plots of the photoplay authors appear in magazine and daily syndicates form without credit to the plot creators. On the other hand, we know, for a fact, that a number of newspapers printing daily film stories have a staff man view the films at the theater and then write the story from memory, or from stories of film releases. Then, again, the magazines devoted to motion pictures may enter other fields of the art more extensively for the reason that the newspaper syndicates now serialize many of the films before it is possible for the magazine editors to print such stories. It should be remembered that the photoplay author is a new laborer in the literary vineyard. It takes time to adjust problems, and we have no doubt that, before many years, all these vexatious questions will have been smoothed out to the complete satisfaction of every one concerned—anyhow, like Mr. Jingle, we have our hopes!

Ideas, Sold but Not Used.

We were surprised to receive this letter from a photoplay author whose work is known to two continents: "Recently I disposed of some multiple scripts, and one or

two of them were changed some before production, the producing companies failing to use some good business of the original scripts as they substituted interiors for exteriors. Would it not only be legal but ethical to use this omitted business in other scripts the story being built around the situations that were used in former scripts, but discarded in production?" It would not be ethical to utilize scenes purchased from you for your other stories. These scenes are not yours, but the property of the concern mailing the check therefor. Of course, a photoplay scene may suggest another idea or plot to an author, frequently does, in fact, and if the idea is entirely dissimilar to the play in which the scene appears, it can be used with propriety. But to take complete scenes from photoplays one has sold and work them into other stories is a doubtful procedure.

Introducing W. M. Ritchey, Editor.

The first number of *The Script*, which is the title selected for the official organ of the Photoplay Authors' League, Incorporated, will be issued about May 15. One of the main purposes of the publication is to provide the League members with an opportunity for the exchange of professional ideas and a department for letters will be maintained. *The Script* will have a department where members of the League may publish photoplay synopsis of not more than two hundred words each, and they will be accorded the benefit of copyright protection. A charge of 25 cents for each synopsis of two hundred words has been fixed to cover cost of publication. Mr. W. M. Ritchey has been appointed editor of *The Script*. Mr. Ritchey is a successful photoplaywright and newspaperman, and is well qualified for the office.

If you wish to market your scripts be careful of the subject of cruelty to animals. The script editors are discovering that they are conducting a humane society. He it known that Mrs. Maude Murray Miller, guiding spirit of the Ohio Board of Censors, objects much to films which show horses falling off cliffs, etc., etc. So take care how you have your animals perform—be they wild or tame animals. Mrs. Miller is partial to films where children appear in a natural manner, according to editorial hints. She doesn't like firearms of any kind, and is quoted as saying that "Quo Vadis" is an ideal picture. Unfortunately, all pictures cannot be like "Quo Vadis." The manufacturers wish to sell their output in the

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Buckeye State, and so keep an eye on the likes and dislikes of the Ohio Censorship Board. You will find numerous likes and dislikes.

The Photoplay Philosopher says: "You don't write photoplays; you build them."

PENN CENSORS' RULES

All Films Must Be Submitted to Board After June 1

Harrisburg (Special).—The Pennsylvania Board of Censors, recently appointed by the governor to pass on all motion pictures and stereopticon slides exhibited in this State, has drawn up a set of rules and regulations, which is now being distributed in pamphlet form to manufacturers, dealers, and police officials. The rules will take effect June 1, after which no motion picture or slide can be shown which is not stamped "Approved by the Pennsylvania State Board of Censors." In order to secure this stamp, it is necessary to make application to the board to have the censors view the picture.

The fee is \$2.50 for each reel not more than 1,200 feet long, and the same amount for each slide. Inspections are to be made at rooms provided by the applicant. Religious, fraternal, and educational organizations, libraries, museums, and first-class corporations need not pay a fee. Complaints about pictures or slides must be in writing, signed by the complainant.

In announcing the standards for films and slides, the board says it will "endeavor to banish posters or handbills, or other advertising matter concerning motion pictures, where they are sensational and misleading," and it seeks the co-operation of the picture people to this end, as well as in a further endeavor to establish standards on progressive lines and to keep motion pictures attuned to public opinion and not necessarily in harmony with productions of the stage or newspapers.

The pamphlet goes on to explain the stand of the board on various points, the opinions following mainly along the lines of the National Board of Censorship. The board concludes its standards with the following summary:

"Pictures will be judged, as a whole, with a view to the final total effect they have upon the audience, and will not be condemned because of some little incident in them, if it becomes merely tributary to the principal idea, which may be good, and not one of the features of the story to be remembered and emulated."

SUE UNIVERSAL COMPANY

Klaw and Erlanger Secure Injunction Against Universal's Use of Film Title

An injunction has been secured by Klaw and Erlanger restraining the Universal Manufacturing Company from releasing a film under the title of "The Fatal Wedding." The theatrical producers, who, in collaboration with the Biograph Company, recently released a motion picture adaptation of Theodore Dreiser's "The Fatal Wedding," claim that the release of a picture under that title by the Universal Company would, even though the two stories are dissimilar, injure the financial value of the Klaw and Erlanger film.

Judge Blanchard, of the Supreme Court, granted the injunction preventing the use of the title. The injunction will continue until the trial of the action.

FILM "LONESOME PINE"

Story Already a Book, Play and Song, to Be Seen in Feature Picture

The Broadway Picture Producing Company is at work on a film version of "The Trail of the Lonesome Pine," and the famous story will soon be added to the feature list. Dixie Compton is to be featured in the role of June.

It is hoped to make the film as great a success as the original book was and the succeeding dramatic adaptation and the song of the same name.

APPROVES "THE SPOILERS"

Mrs. Carter H. Harrison, well known as an authoress and wife of Chicago's Mayor, recently visited the Studebaker Theater, Chicago, witnessed the Bell production of "The Spoilers," and afterward wrote the film company as follows: "The performance of 'The Spoilers' in photoplay, witnessed at the Studebaker, is just splendid. It held my attention from start to finish. The acting is superb, and so true that one can almost read the words from the mute lips. It is the best entertainment of the sort I ever saw."

GET BLACHE TERRITORY

The Smith Feature Film Company, of Duluth, has secured exclusive rights to Minnesota, Wisconsin, and North Dakota for the Blache and Solax photodramas. The Smith Company is now under the management of J. H. Cumberly.

SELIG SUCCESS IN ENGLAND

The Selig Company is reporting an unusually strong demand in England for "Diamond A" subjects, especially the animal pictures. Recently a Selig programme at the Coliseum Ardwick, at Manchester, England, packed the house even at matinee and turned many away.



As usual, this week's release of Our Mutual Girl is full of the interesting intimacies of the moment.

She meets Katherine B. Davis—famous Commissioner of Correction of New York—the woman directly in charge of the City Prison on Blackwell's Island.

You go with Our Mutual Girl and Miss Davis to help the burglar's sister out of prison—see with her things of vital interest that it would be next to impossible for you to see yourself.

This reel like those it follows is full of intensely dramatic, but very real things.

Somehow when you see Our Mutual Girl it is like being yourself a part of the life she lives.

It is this quality of intimate reality that has given to the "Mutual Girl" series something no other moving picture ever had—something that gets hold of people the first time they see the picture and strengthens its hold with every successive release.

When you spend your money advertising Our Mutual Girl picture you are not spending it for a single release.

Every effort you make on one reel helps to build a permanent clientele for your theatre.

Our Mutual Girl series is only one part of the Mutual service which helps to make a moving picture "fan" out of the most random patron.

This series is included in Regular Service, for which there is no extra charge.

It is just one indication of the fact that the Mutual Film Corporation considers the exhibitor's interest as its interest—

That its every effort is not only toward bringing money to the box office once, but sending customers away from the theatre feeling that they want to come again.

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ADDITIONS TO BLACHE COMPANY

Edwin Brandt, of "Svengali" and "The Garden of Allah" fame, will be seen in the role of the hypnotist in "The Million-Dollar Robbery," now being produced by the Blache Company. Other well-known players recently added to the Blache roster are: Harrison Ingraham, Harry Black, J. W. Conway, Jack Burns, and Wallace Scott. Mr. Scott will be seen in one of the leading roles of "The Lure," in which Bernard Daly, Kirah Markham, Lucia Moore, and Lola May will appear in addition to Claire Whitney, Fraunie Fraunholz, James O'Neill, and the regular Solax Stock company.

"FLYING A" VAUDEVILLE

The players of the American Film Manufacturing Company will give a vaudeville entertainment at Potter's Theater, Santa Barbara, on the evening of Memorial Day. The details of the programme have not yet been announced, but it is certain that with the versatility found in the "Flying A" and "Beauty" ranks a varied programme will be offered.

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"HOME, SWEET HOME" UNIQUE

An All-Star Cast of Mutual Players Seen in Griffith's Latest Effort—A Photoplay Out of the Ordinary

It was an original mind that conceived "Home, Sweet Home," the latest David W. Griffith picture, and the rewards for originality must be bestowed upon the producers before any reckoning is made of the other points of the production. The courage required to be a creator, to walk far from the oft-trod path is of the sort that makes physical courage seem more bravado, and to the "Sign of the Winged Clock," we must therefore make all due obeisance.

"Home, Sweet Home" sets out with a two-fold object in view. It has, primarily, the purpose of all motion pictures—to entertain. In this regard there can be no doubt as to its success. The names of Griffith and the players who are seen in the production are sufficient guarantee for that. But the picture attempts more than mere entertainment. A proposition is stated, something like this: "The good men do may live long after them, to counterbalance the evil of their lifetimes," and the producer sets out to prove his contention. It is here that the danger lies, not in fear of inability to solve the problem, for the producer's materials are his own to do what he will with them, but in the possibility of sacrificing originality of incident to assure a solution, the temptation to subvert the logic of human nature to the necessities of the producer's calculations.

"Home, Sweet Home," the picture, finds its basis in the poem of the same name and the life of its author, John Howard Payne. The poet-rancher's life, not a very creditable one, though his sins are rather of omission than commission, is sketched swiftly. Henry Walthall succeeds remarkably in portraying the most difficult role in the production, in conveying to us the idea of the poet, well-meaning but weak; a dreamer, easily led. Lillian Gish, as his sweetheart, and Mrs. Crowell, as his mother, are left at the rustic home while Payne goes out to conquer the wide world. But his feet go far astray, and he finally dies, penniless and amid strangers in a foreign land. His mother and later his sweetheart pass away, the former heartbroken, the latter patiently foregoing and resolved "to wait for her John."

But the influence of the poet's song, "Home, Sweet Home," which we have seen him compose while in despair's darkest depths, lives on. Three episodes are given, showing the sweet influence exerted by the song on varying types at different times. The episodes vary widely, the first, the story of "Apple Pie Mary," being comedy-drama, bordering on the farcical; the second, a tragic story of two brothers with a mortal hatred for each other, is pleasing in its originality and compressed strength, even if likely to be questioned as to its logic and bearing on the theme; the third episode is the conventional society triangle, solved in this instance by means of the strains of "Home, Sweet Home."

Mac Marsh is refreshing, to say the least, as Apple Pie Mary, who captivates the heart of the city chap, Robert Harron, only to be in danger of losing it when Bob returns to the city and within reach of the city girl's snare. An aged accordion player was lingering on the tune of "Home, Sweet Home" when Bob and Mary first parted; and at the critical moment, later, the plaintive strain comes to Bob's ears, bringing him to his senses, and later to the broken-

hearted Mary. Spottiswoode Aitken is seen in this episode as Mary's father. He sits at the head of the pie counter all day, puffing lazily on his cornucopia, doing nothing, and doing it so strenuously that you find yourself watching him every second. It is a characterization unique in motion pictures.

James Kirkwood and Donald Crisp, ideally fitted physically for the roles, are the elder and younger brothers, respectively, in the second episode. Because the younger brother has refused him money the elder plans to kill him. As the duel starts, the music of "Home, Sweet Home" is heard; it softens the faces of both momentarily; but in this instance hatred overrides the good promptings of the song, and both are killed. Their mother, capably played by Mary Alden, driven wild by the double tragedy, is about to stab herself when the notes of Payne's song-poem stay her hand. Jack Pickford appears in this episode as a half-witted boy, who, at the first sign of trouble, races for the sheriff, whose arrival is, however, too late to prevent the deaths.

In the third episode—a trifle disappointing in its obviousness—Blanche Sweet is seen as the tempted wife, Owen Moore as the tempter, and Courtenay Foote as the husband, who spends too much time at his club.

The picture closes with an allegory, bringing Payne once more to the screen. He is in the "pit of evil," or what might be termed Purgatory. His sweetheart, waiting eternally for him, succeeds in liberating him from the clutches of the spirit of evil, and he flies to be reunited, at the foot of the Master, with his mother and sweetheart. The producer braves an ignoble fate in this part, the step from the sublime to the ridiculous being so easy to take, but by using every resource of the camera in presenting some wonderful cloud effects and angelic hosts, gives us a fitting climax to a photoplay unusual.

The scenario of "Home, Sweet Home," which is in six reels, is by H. M. Aitken, president of the Mutual Company, and David W. Griffith. The photography bears the Bitter hallmark, and it is released under the "Griffith" brand. You will want to see "Home, Sweet Home," because the hand of David W. Griffith is felt in every scene, you will want to see it because of the photography, you will want to see it because of the deft characterizations, especially in the first and second episodes, because never before has a cast of equal strength been gathered together in one picture under such a master hand.

"Home, Sweet Home" received its premiere at the Auditorium Theater, Los Angeles, a special print being rushed to completion to open that house, seating three thousand, and under the management of W. H. Clune. The *Minion's* Los Angeles correspondent, W. E. Wing, reports that "the picture was viewed by thousands each day, the line outside the theater being a record-breaker for Los Angeles." The picture was first seen in New York this week, where it is the feature at the Strand Theater. The genius of Manager Rothapfel, "wisard of exhibiting," has perhaps never been seen to better advantage than in the presentation given "Home, Sweet Home."

NOTES OF THE POWER COMPANY

A Power's Cameragraph No. 6A is being used to project the motion pictures at the Actors' Fair, held in the White Hats Club House, during this week, May 16 to 23, inclusive.

Two Power's Six A motion picture projecting machines have been installed in the Harris Theater to show the Vitaphone production, "The Christian."

Two Power's Six A motion picture projecting machines have been purchased by the Virginia Railway and Power Company through the A. and H. Moving Picture Supply Company, of Raleigh, N. C.

The Pulaski Iron Company, of Eckman, W. Va., have purchased a Power's Six A motion picture projecting machine through Williams, Brown and Harle, of Philadelphia, Pa.

A Power's Six A motion picture projecting machine has been installed in Hartig and Beamon's Theater on 125th Street.

A Power's Six A motion picture projecting machine was used Monday evening by the Safety First Society of Greater New York in the music room of the Hotel Biltmore.

AIDS FOR EXHIBITORS

Charles Senz is the originator of a number of short films, which are short comic illustrations of the notices, *Intermission*, *Baby Crying Outside*, *Hats Off*, *Good Show To-morrow*, and *Good Night*. Each subject is about thirty feet in length and is acted by the stock actors at the Edison studio.

MUTUAL PICTURES AT FRONT

The General Villa Mexican War pictures, now being presented at the Lyric Theater, will, during the next week, be presented at the Theatro des Heros at the rebel capital, Chihuahua. The pictures are to be shown for the widows and orphans of the men who fought for the Constitutionalist cause.

NEW PHOTOPLAY THEATERS

The new Star Theater at Sandusky, O., has opened to the public. It is the first building to be erected in Sandusky exclusively for the showing of motion pictures. The theater is owned by John D. and Katherine Kessler and managed by John D. Kessler. It is located on the principal thoroughfare and in the heart of the business district. Mr. Kessler formerly was the proprietor of a theater located in another section of the city and in a building not owned by him. When he attempted to move his furniture and fixtures he was enjoined by the owner of the building from taking the same and using it in his new location. At a hearing had very soon after the injunction before the Common Pleas Court the injunction was dissolved, the court decreeing that the name Star applied to the business that was being run in the building, and that it did not apply to the building in its entirety.

Work will soon start on a new motion picture theater for San Diego, Cal. It is to be located on the Plaza, adjoining the Plaza Theater, and will be managed by H. E. Hicks and A. L. Miller, who are conducting the Plaza. It is expected that the new house will be ready by Sept. 15.

The Family Theater, Fifth Avenue, Pittsburgh, is now under new management, James F. McGreevy, now directing the destinies of the house.

TO SHOW "THE ESCAPE"

Arrangements are being completed for the New York premiere of "The Escape," the Griffith Mutual film from the play by Paul Armstrong. The picture is in seven reels and presented with a strong Mutual cast, including Blanche Sweet, Ralph Lewis, Donald Crisp, Owen Moore, Robert Harron, Jack Pickford, and F. A. Turner. It will open in New York May 25, at a Broadway theater to be announced later.

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LETTERS AND QUESTIONS

Answered by the Film Man

N. L. R., Norfolk.—The cast of "Shorty Escapes Matrimony," released by the Broncho Company May 6, follows: Shorty, Shorty Hamilton; Bud Sims, Charles Swickard; Tom Crowne, Thomas Chatterton; Nell Holden, Rhea Mitchell; Mrs. Sims, Miss Midgely. This picture was reviewed in *The Minion* April 22, with full cast. Tom Moore is at present with the Kalem Company in Jacksonville, Fla., so the player you mention in stock in Pittsburgh must be a different person.

EASTERN SUBSCRIBER.—Myrtle Stedman, formerly of the Bell Company, is now playing leads for Bosworth, Incorporated, in film adaptations of Jack London's novels.

M. C., Chicago.—Editor James Dayton may be addressed care of the Universal Company, Hollywood, Los Angeles, Cal.

DISCUSS EXPOSITION

Directors of Exhibitors' Association Perfecting Plans for June Event

A meeting of the Board of Directors of the Motion Picture Exhibitors' Association of Greater New York was held last week and further plans formulated for the coming convention and exposition to be held at Grand Central Palace, June 8 to 13. Exhibitors from various parts of the State were appointed to a committee to co-operate with the local committees. An invitation was also extended to the manufacturers to be represented at the convention, especially on the days given to open talks on various matters of interest to exhibitors.

S. H. Trigger presided over the meeting. The exhibitors promised their aid to representatives of the "Safety First" crusade, and also to the City Board of Health in its "clean-up week" campaign.

PICTURES OF PAGEANT

Willis L. Roberts, of the Frontier Motion Picture Company, is now in St. Louis making arrangements to film the monster Pageant and Masque to take place at Forest Park May 28, 29 and 30. Thousands of characters will be seen in the pageant, which tells the history of St. Louis.

LICENSED FILMS

On the Steps (Edison, June 17).—Except that it is not daring enough, and follows the blasted way too closely, this short comedy of double deception is well staged, and faithfully acted. The night tint is one of the best of those used by any of the companies. Charles H. Francis is the director, and his own author. In the cast are Joe Richmond, Sally Orth, Gertrude Brown, T. Tammam, and Captain Denis Ward. The husband tells the maid to tell his wife he has retired, and hurriedly goes to his club. The wife gives the maid the same message, and goes to a parlour waiting. They both arrive home at the same time and cannot get in, for the maid has gone out herself to see a policeman company. When daylight dawns the double deception is discovered and accusations are mutual—but wait until the maid comes home. On a length with A Modern Samson.

He Said He Could Aoi (Lubin, May 16).—One reel of almost continual laughter, spelt slightly at the end by being anti-climatic. A. Hopalong is the producer, of the manuscript by R. W. Hargrett. John Edwards, Mattie Edwards, Lark Scott, James Holmes, Marguerite de Mores, Raymond Blacker, Benjamin Walker, and Billy Rogers are the principals in the cast that makes for the most amount of fun. It's of the all-dark type, and some of the subtitles may not appeal to our dark-skinned brethren. The colored boy is eliminated by another, who proved to the girl that he was an actor. Chances then directs that he also be given a job behind the footlights. At the opening performance his make-up and actions spoil the show, but not for the audience, who leave the house in a gas of laughter. The stage hands do their best to cause his discomfort while on the stage. He is kicked out and finds refuge in a barrel.

Mother and Wife (Edison, May 20).—Ben Wilson has struck a vital spot in his pretty little one-reel drama, namely the husband whose wife and mother could not agree. A list of people to whom this little heart interest subject will appeal would fill more space than we can devote to it. Ben Wilson wrote the scenario, and he stands the play, and being admirably fitted for the part, he acted the lead himself in a most admirable manner. This is the second of the three-in-one-Wilson releases that this company has produced. It was cleverly conceived, based on lines that brought in meaning clearly upon the screen and was made realistic by deft little touches in the domestic scenes. Sally Orth does very clever work as the wife, Lettie Ford is the mother, and Edward Marie (the dad) as the play starts swiftly by securing the marriage and homecoming of the young couple. Mother-in-law smokes a pipe, and wife does not like to have her do that before her guests, so his mother is relegated to the cellar, where hubby finds her smoking by the furnace. He elects to remain at home, and his wife, after butterflying around in social gatherings and experiencing a sorry moment with the bad loser, comes home to her husband and his mother, where a rupture once ends the reel.

GOSSIP OF THE STUDIOS



Horizon Photo Studio, N. Y.
RAY C. SMALLWOOD.

RAY SMALLWOOD, an excellent likeness of whom is seen above, is among the few directors who also turn the cranks of their own cameras. Smallwood is directing and also acting as camera man of the Imp Company featuring Ethel Grandin. He is one of the younger directors, but has met with unusual success in filming the stories built to show the capabilities of the talented Ethel Grandin.

HUGH McCLEUNG has left the Frontier forces and is now with the Mutual organization. Mr. McCleung is one of the oldest camera men in the business. He accompanied Melles on their trip around the world and was well liked while with Frontier.

WALTER HODGSON, who has been playing comedy parts with the Frontier, has been transferred to the dramatic company, where he will play characters.

JOHN E. SMITH, in charge of the Frontier technical department at Santa Paula, Cal., was recently married. Smith and his bride, who was Alice Crosswell, of St. Louis, Mo., were presented by the members of the Frontier Company with a handsome silver set.

LYOT V. HAMILTON, who for some time has been principal comedian with the Frontier Company, has left that company.

AGNES ATHERTON CHILDS, formerly with the Loneran Players, is seen in the role of a model in the coming "Beauty" subject, "Drifting Hearts."

CHARLES E. BUNNELL, of the Pathe forces, will soon leave for St. Augustine, Fla., where he will probably remain for a year, doing character work.

JOHN E. INCE, Lubin director, is arranging an automobile race to take place at the Lubin estate at Betwood, and in which members of the Lubin force boasting gasoline wagons will compete. Among the Lubinites who will probably race their pets for the prizes are Ethel Clayton, Rosemary Theby, Edgar Jones, Ormi Hawley, Lawrence McCloskey, and Emmett Campbell Hall.

IN A WELL played game the Camera Department team of the Vitagraph Company defeated the combined forces of the Scenic and Property departments by a score of 7-4. There is to be a game every Saturday between the various Vitagraph departments to choose a team to represent the "Vita" against all other motion picture companies. George Cooper, of the Vitagraph Western company, is now on his way East—rejoicing at the prospect of Broadway.

ARTHUR JOHNSON is at present absorbed in the production of "The Last Rose," written by M. B. Havey, of the Lubin scenario staff. Johnson returns in this story to the character he has so often scored in—that of the country clergyman.

MARY PICKFORD attended the Circle Theater last week and saw herself in "Toss of the Storm Country." "Little Mary" had considerable difficulty in getting into the theater as her fame had sold the house out. When she did get in she had to stand on

a chair in the rear of the house in order to see over the heads of the patrons who were standing four rows deep back of the orchestra seats.

JAMES JOHNSON, manager of the Blache studio, claims to have discovered a field of endeavor in which there is very little competition. He tried for three weeks to find a man who would jump from the top of a six-story building, and on four different occasions had his cameras all set and grinding upon prospective dare-devils who changed their minds when they reached the edge of the roof. He finally found an acrobat who took the chance and thus completed the last scene of a four-reel production of "The Million-Dollar Robbery."

MADAME ALICE BLACHE established a new record for "deep sets" in the studio during the staging of the department store scene in the picture production of "The Lure." The entire floor space was crowded with counters and merchandise, while a large stairway in the background led to the floor above. More than two hundred people were used in the scene, and it was so similar to the real article that the married actors' faces unconsciously wore the scared expression so characteristic of husbands during the Christmas season.

TOM TENNIS and his English players, supplemented by Vinnie Burns, Rodney Hickock, and several other screen artists, are rapidly completing the photodrama version of Charles Dickens' "Chimes," upon which they have been working at the Blache studios for the past month. Herbert Blache is staging this production.

HENRY RAWLINSON and William Worthington will play the title-roles in the forthcoming production of "Damon and Pythias," by the Universal Company. Anna Little will be seen as Calanthe and Frank Lloyd as Dionysius.

PAULINE BURN, of the Universal West Coast force, is on a vacation for several weeks.

PHILLIPS SMALLY and Lois Wrenn, of the Rex Company, recently celebrated their tenth wedding anniversary. A surprise party was given them by the fellow members of the company.

THE ENGAGEMENT has been announced of Wallace Kerrigan and Nina May Richards, of Santa Barbara. Wallace is superintendent of the Universal Hollywood ranch and brother of Jack Kerrigan.

GEORGE TAYLOR, who has been directing a Lubin company for the past five months in St. Augustine, Fla., is back at the Philadelphia studio with a bunch of feature pictures and some interesting stories. One is especially thrilling, which tells how Miss Keane barely escaped with her life. In one of the hermit scenes on Anastasia Island she stepped over a log and plumb into a rattlesnake. Hari Metcalfe, who was close to her, had the presence of mind to pull her back and the snake struck the air. The reptile was captured and later was used in a scene where it had to fight a King snake—the deadly enemy of rattlers—but in this instance the rattler killed the King snake instead of the latter being the victor.

FRANK BAUMER recently turned down a very flattering offer to accompany a well-known feature producing company to Europe. Miss Brunette says she prefers to remain in this country, even if we do go to war with Mexico, for, says she: "No matter how hard the times may become as a result of a protracted war, I do not believe the demand for motion pictures will fall off a tiny bit. It may hurt other industries and amusements, but the picture shows will seem so little in comparison with the cost of other entertainment that people will go in even greater numbers." Miss Brunette is considering a "home" offer at present, but has not quite made up her mind.

HARRY POLLARD, just as one would buy a new hat, has invested in a new bungalow at Santa Barbara. To match the new home, Harry's auto is being painted and made epic and span.

WE ARE INFORMED from the Coast that "Otis Turner expects to make his production of 'Damon and Pythias' his crowning effort." The title sounds familiar.

ALFRED LEE's place with the Universal will be taken by a young actor, Bob Feuer, who will be known as Universal Lee, Jr.

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Not like other features; free from sensationalism, a page from wholesome life, not from the underworld, a play that will endure with perennial popularity, a play that will run in Moscow as in New York, in Vienna as in Chicago. As sweet as clover and as clean as a baby's smile.

And never has Miss Leonard acted with greater skill, delicacy or shown her remarkable technique to finer advantage than in this play of a mother's heart, captive in tiny fingers.



Neither the tarnished glories of the stage nor the fading lights of literature will ever offer the real illumination for the ever ascending steps of motion pictures.

Hearts," Harry Pollard, of the "Beauty" brand, will have made twenty-one stories for the American Company. Pretty good work considering the weather California has experienced.

THOMAS BARTSCH, leading man and lately appointed director, of the Selig Company, highly esteemed the friendship of the late Kyrie Bellew, and treasures the advice he gave to him as a young player:

"Affection is the chain that binds the average actor to mediocrity.

"Stage-tricks are fascinating weapons with which to fight for public approval, but they are boomerangs rather than sure-shot rifles.

"An actor of inferior native talent will triumph over his clever colleagues if he develops with more regard for art than to bluff.

"Repressed emotion has become banal as a phrase, but it nevertheless indicates a stage method of the future.

"The actor can gain tenfold sympathy from his audience by struggling against his tears and against his weakness rather than feeling sorry for himself.

"Never should an actor convey to an audience the suggestion that he is either looking at himself or listening to his own voice with fondest appreciation.

"The actor should carefully discriminate between two attitudes—conceit and dignity—the one is destructive, the other constructive."

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COMING RELEASES:
A PRACTICAL DEMONSTRATION
THE HOUSE OF DARKNESS
THE HOUSE OF DARKNESS
THE HOUSE OF DARKNESS

FEATURE FILMS OF THE WEEK

Famous Players Film Sir Walter Scott's Novel in "A Woman's Triumph"—"Mongrel and Master" Vivid Essanay Drama—Edison Adapts "The Two Vanrevels," by Booth Tarkington

"A WOMAN'S TRIUMPH"

Four-Reel Drama Based on Sir Walter Scott's "The Heart of Midlothian." Produced by the Famous Players Film Company Under the Direction of J. Searle Dawley.

Jeanie Deans Laura Hawyer
Edie Deans Betty Hart
David Deans George Moss
George Robertson Hal Clarendon
James Butler Wellington A. Rhyer
Madge Wildfire Emily Calloway
Dane Murdochson Helen Aubrey

The Famous Players journeyed to Cuba to find the right settings for Sir Walter Scott's story, and what is more to the point, they succeeded. Unless they were told, few people would know that the scenes were not photographed in the Scotland that Scott had in mind when he wrote "The Heart of Midlothian." Pastoral efforts, with smooth fields and winding rivers, are charming, and stone buildings, crumbling under the storms of generations, give the needed touch of antiquity. Interiors, if less notable, are at least adequate for the staging of a consistently sympathetic interpretation of this classic story.

Naturally, condensation was necessary, and the author of the scenario was fortunate in excluding unessentials without sacrificing any of the strong dramatic points. Everything needed for a thorough comprehension of the plot is included. The action is never allowed to drag and the cast is entirely competent. Laura Hawyer as Jeanie Deans and Betty Hart as Edie Deans, offer marked contrasts in the nature and appearance of the sisters, around whom the story centers. Jeanie, as will be recalled, had a disposition that in this day would be called Puritanical, while Edie was endowed with a rather careless temperament. With more completeness than good sense she gave her heart to George Robertson, whose marriage was prevented by his untimely arrest for taking part in the operations of a band of smugglers. Consequent embarrassments scarcely require repetition in detail.

Fortunately for audiences unfamiliar with old Scotch law, the basis for the emotional struggle experienced by Jeanie is clearly explained. Edie is accused of having killed her child, and lacking other proof of innocence, she must accept the death penalty if one of her family declares that the mother had mentioned the expected birth, thereby indicating that she did not contemplate infanticide. Jeanie is confronted by the alternative of telling a lie, or seeing her sister pronounced guilty. When the dramatic trial scene is staged, the spectator knows that Jeanie is torn between the dictates of love and duty, but remains in ignorance about her decision. This uncertainty contributes largely to the suspense skillfully worked up during the period that Edie's fate hangs in the balance. Duty conquers. Jeanie simply cannot bring herself to tell a lie and the innocent sister is sentenced to death. The distracted sister then walks to London and secures a pardon.

The important parts of David Deans and George Robertson are very well played by George Moss and Hal Clarendon, respectively. Whereas Emily Calloway is a good type for Madge Wildfire, though a little more shabbiness in attire might have added to the likelihood of Madge, a girl of the woods supposed to be demoted. This is not serious, however, for Miss Calloway gives a very satisfactory performance. Generally the costuming is appropriate and photography is of even excellence.

"THE BODY IN THE TRUNK"

Two-Reel Feature Photoplay Produced by the Majestic Company for Release May 30.

Carlo William Garwood
Giovanni George Larkin
The Girl Billie West
The Drummer George Selmann

There is something of the E. A. Poe type of tale about the beginning of this two-reel murder story, something at once so gruesome, so exciting, so true to the spirit of the country murder as we know it from fiction and the newspaper that it impresses itself with its reality. It thrills with its action in the beginning, the subject being a murder and its concealment. Then, with as great a dramatic daring as is possible, the play jumps to the morning of the execution, skips the trial and the wait, and selects the next strong scene, and offsets this with the race of the girl bearing his pardon. There are then selective scenes of strength which fill the whole offering, those of middling force being entirely eliminated. Add to this that there is a maximum of excitement and suspense throughout the film, and that it is well presented as regards photography and not quite so well as regards the interior settings, such as prison and courtyard scenes, and the whole effect is a winning combination at once gruesome—thrilling—enthralling.

Carlo and Giovanni quarrel over their partner on the knife throwing team, the pretty girl, and the drummer in the next room hears their heated words. Suddenly he hears a fall and then quiet. The next morning the proprietor discovers that there is blood on the table of the now vacant room. As Giovanni was not seen to leave the hotel, the sheriff is put on the trail and the supposed murderer is caught in the act of burying the trunk with the body of his dead partner in it. The day of his execu-



AN ODD BIT OF SCENERY IN "A WOMAN'S TRIUMPH."

tion is at hand. The girl is vainly pleading with the Governor for his executive clemency. The drummer arrives, having gone over the scene of the murder and finding additional evidence which the district attorney says is enough to free the man. The drummer and the girl race by train, then automobile, and lastly gasoline railroad truck, and she arrives as the noose is being tightened. A scaffold embrace follows.

"THE MARRIAGE OF CUPID"

Two-Reel Pathe Drama. Made in France. Released May 9.

Psyche Mlle. Napierkowska
Cupid Mlle. Pica
To place this production under the head of educational films would be quite proper, except that the classification is not broad enough. It does not suggest the beauty and the artistic excellence of a truly remarkable picture. Forget the mythological basis for it all and there remain entrancing scenes—delightful gardens in bloom, shaded woodlands, sumptuous palaces, the homes of gods and goddesses and a few more mortals who partake of the glamour of deities. Characters of Greek mythology are drawn from the pages of dusty books and made to move in just the sort of places we are told they inhabited. If mythology is a part of culture, "The Marriage of Cupid" is certainly an educational film in the best sense. It makes education interesting.

Napierkowska is, by the grace of fortune, a beauty, and by reason of hard training a skilled dancer. Most of us are rather vague in picturing the appearance of Psyche and should be content to believe that she looked and moved like Napierkowska. When we are told that Venus became jealous of a mortal so beautiful it seems altogether probable, and nobody will blame Cupid for falling in love with the woman he is commanded to ruin. That is the story as told here—the love of Cupid for Psyche and his manner of saving her after she has been sentenced to wed a monster.

Calling on Zephyr and Morpheus for aid, Cupid frees Psyche from the tree to which she is tied on the summit of a lonely mountain, and takes her for his wife, with the understanding that she never see his face, for he is a god and she a mortal. They live happily together until Psyche's sisters tell her that she is married to a hideous monster. Disregarding the command of Cupid, she draws back the veil from his face, and curiosity is punished by the disappearance of her husband. Psyche, again in the power of Venus, is told that she can win pardon only by securing the beauty box of Prosperpine, the queen of the underworld. Charon takes her across the River Styx, and returning with the box, she is made immortal and the recognized bride of Cupid.

The two reels are a succession of beautiful scenes. Interiors as well as exteriors, and the photography could not be bettered. All parts, even those of inconspicuous "extras," are carefully costumed and acted in a harmonious spirit. The production leaves a memorable impression.

"THE ANTIQUE ENGAGEMENT RING"

Two-Part Special Feature Photoplay Produced by the Vitaphone Company of America. Staged by Theodore Marston from the Script by Anna E. Ray. Released May 9.

Helen Gray Dorothy Kelly
George Darrel James Morrison
Dave Brower Gladden James
Grace Wilson Marie Weisman
Frank Cooke Arthur O'Shea

As one sterling feature after another fills the two-a-week feature offerings of this company, it is often a matter of wonder

as to why, almost invariably, the result is a strong feature, and often even a masterpiece. The reason apparently lies in the matter of scenario.

This offering is nothing better than the many that have preceded it, but it is fully as good as any of them. It relies, firstly, upon a scenario that is full of powerful scenes, a symposium of tense situations. It is a selection of well-known motives dressed in a few new details. Dorothy Kelly, James Morrison, and Gladden James, the latter the villain, are the other two leads, and what more can be desired? In all other departments but the acting and plot, the play is average, but as each of these would suffice in themselves to stamp it a success, the combination is irresistible.

Darrel presents his fiancée with an antique engagement ring, and leaves for the mines in the West, picked over her friendship with the other man. As she does not hear from him, she, after a long siege, promises to marry the other man. He turns out to be a lover of high life, and steals money in order to continue in the same strain. The directors give him a few hours to repay the loss. His wife promises to raise the money and starts out to pawn the antique engagement ring. She accidentally sees Darrel, back East, trying to borrow money with which to finance his mines. She pawns the ring for the necessary \$5,000, but on the way home discovers her husband with one of his fast companions. At home she tells him that she got the money, but that he will never get it. He chases her, and, thinking that he killed her, shoots himself. Darrel out West, mysteriously receives a money order for \$5,000. A year later, having "struck it rich," he reads about the auctioning of the ring, and comes back East to buy it. On his way from the sale he is attacked by robbers, but the girl rescues him. He inquires for her at the hospital, grateful for her help in the robbery, but she writes him that she will marry him if he consents to have the ceremony performed while she wears a veil. Mystified, but feeling that he owes the girl a favor, he has the ceremony performed and is overjoyed when she lifts the covering from her face.

"THE TWO VANREVELS"

Two-Reel Feature Photoplay Produced by the Edison Company Under the Direction of Richard A. Ridgely from the Novel by Booth Tarkington. Released May 29.

Carwys Hiram Cooper
Betty Carwys, his sister Mable Trunnelle
Craley Gray Richard Tucker
His Friends Yale Benner
His Friends Alan O'Neil
Tom Vanrevell Herbert Prior
Fanchon Becham Betty Foreythe
Mrs. Tarkington Anna Leonard

Somebody remarked, the other day, that all of our action in the last five years seemed to have been penned for its eventual adaptation to the stage. Whether this be so is doubtful, and whether any novel has ever been written with the view in mind of its adaptation to the screen seems still more doubtful. And, moreover, when Booth Tarkington wrote "The Two Vanrevells," reputable authors would not think of turning to, or in those days lowering their dignity by gracing the moving pictures. But, be it unconscious effort or what not, this novel has in it the elements that adapt it excellently to the screen, in the characters, the mistaken personalities, and, moreover, has been produced by one of the Southern troupes of the Edison Company, and is another success to add to their already impressive number of pictures that depict the life of the South.

Full of color, sunshine, beautiful floral settings, aided by the clearest kind of pho-

tography, and, above all, by unrivaled acting, this piece is as good a feature as the week's releases have to offer. Just how much acting will do to strengthen an already strong play, is shown by the excellent work of Mable Trunnelle, Hiram Cooper, Richard Tucker, and Herbert Prior. The "sporting" critic would call their efforts a draw. Any critic must gladly acknowledge the superior and artistic contribution of each to a successful production.

Craley Gray gambles most of his money away at the house of Carwys, a wealthy slave owner, until his partner, Tom Vanrevell, exacts the promise from him that he will gamble no more. Shortly after Tom and Carwys start a heated argument about the slavery question, and, with the passion of the ante-bellum times, Carwys threatens to shoot him if he ever steps upon his grounds again, for Tom refuses to fight him in duel. Then Betty Carwys, his sister, returns; and Gray, although engaged to Fanchon, falls in love with her, Betty who mistakes him for Tom Vanrevell. All the characters being thus introduced, Betty writes Craley a note, using Vanrevell's name, telling him to meet her in the garden. Both Craley and Vanrevell intercept the note, and Craley keeps the appointment first. From a distance, Carwys, who has also intercepted the note, shoots the man he thinks is Vanrevell. Craley falls dead, Carwys rushes away terrified, and Vanrevell comes on the scene, sorrowing for his friend. It seemed as though the girl was in love with the name, for she is soon seen in love with the real Vanrevell.

"THE BOTTLED SPIDER"

Two-Part Feature Drama Produced by the Kalem Company Under the Direction of Frank Montgomery. Released May 27.

Jake Williams, former sheriff Ben Davies
Anna, his wife Mona Darrather
Ella, their daughter Clara Hartlett
Her mother, the "spider" Mrs. J. K. Mesnick
Burra, new sheriff J. K. Mesnick
Red Bird, Indian Art O'Grady

It has been done on the stage, of course, and been widely advertised as well, but there are few men who have rolled cigarettes one-handed on the screen. It is not an oversight, either, for the producer usually gets in all the "business" he can. It is undoubtedly an unusual feat. This small feature of "The Bottled Spider," however, is but one of many excellent points which it possesses. It is consistently good throughout. Frank Montgomery is responsible for this offering.

The present instance is an example of the best product of this genius of the Indian offering. It shows better than any of recent days the dignity and believability that he has infused into the Indian drama of to-day as compared with the adventure of episodes of the early days. The "spider" in the play is a man, nicknamed such, a relic of the rough days in the old West. It is a dominating figure, one that holds the unwilling admiration.

The final scenes are a good conception. The chase revolves itself into the pistol duel on the steep hillside. With brilliant background, the usual brand of clear photography, and well simulated action, the film ends at the death of two of the combatants and a touching reunion between man and wife.

Williams, the sheriff, resigns his office to leave for the East with his family—wife and little girl. The same afternoon Rex, the "spider," enters the saloon in town and holds all at bay. As soon as he departs a posse is organized and his pursuit taken up. The family in the wagon reach a little stream and the father walks ahead to find a ford for the horse and wagon. During his absence the "spider" arrives and determines to avenge an old grudge against the former sheriff. With friendly advances he disarms the suspicions of the wife, and then, off her guard, seizes her, binds her on the wagon and drives off, leaving the little girl behind. The posse arrive at the same time as the father and learn the truth from the little girl. An Indian trailer is secured and the wheel prints of the wagon are followed. The pursuit becomes hot, and the "spider," unfastening the wife, forces her at pistol point up the steep hillside. The posse arrives and the duel begins, only the posse is unable to shoot, for the renegade holds the woman in front of him as a shield. The trailer makes his way up the hill and falls upon the "spider" from behind. The posse charges, but find the "spider" and the Indian both dead. The wife and the husband are united.

"MONGREL AND MASTER"

Three-Part Feature Drama, Produced by the Essanay Company and Released on the General Film Photoplay Masterpiece Programme May 14.

Frank Mitchell, master Francis X. Bushman
His wife, Billie Mable Holmes
Beth Stone, aged 11 Eleanor Kahn
Beth Stone, aged 20 Ruth Stoneham
Her father John Coney
Her mother Clara Smith
Editor of Blade Bryant Washburn

What at first impresses as an average drama works up in the third and last reel of this feature to a series of overwhelming climaxes. Likewise with the way the film is photographed. Indistinct at first, this also improves and is beyond cavil in

the latter part. Not so with the characters and their interpretations. They are wonderfully real from the start. With Francis Bushman at his best, his efforts are not especially noticeable because of the superiority of action of the other principals. First, there is Napier Holmes, the big, jovial, crooked politician, who gives a fine rendering of the part. It is a creation that will remain long in mind. Then there is John Cosmar as the mayor, a quiet yet forceful man of affairs. In contrast is the more eloquent Francis Bushman, looking and acting his best in the role of the secretary. At the start of the play he takes the part of the burglar and is not recognizable, until later he assumed his more real and classic pose and feature. Ruth Stonehouse is just that, and more charming and steadfast than ever. These four are the main characters, with Bryant Washburn as the editor, and the whole crowd of well-known second-string men as the political hangers. In the keynote matter of acting and character conception this is a remarkable film; this much would have carried any play across without the aid of a sufficient scenario—but the scenario was also there.

It starts quickly when the two crooks come to words and the one decides to reform, influenced by the charms of the little girl. He makes up his mind to this while robbing a house, and this, like most of the subsequent action, is of the strongly melodramatic hue. It may be said that from the second reel on there is but a series of highly dramatic meetings between the four characters. It works up finally in the last reel to one thousand feet of unexcelled excitement, sustained power that has seldom been surpassed.

In later years the man who swore to reform and his ex-partner in crime come face to face, the former as the law clerk and secretary to the new mayor, and the latter as the leader of the political ring. The mayor's daughter, the little girl, grows, who caused the one to reform, is the prize that both are aiming for. The politician makes her father mayor, and then threatens him with disgrace if he does not grant him his daughter. The secretary hears of plans of the gang to divide some of the spoils that night. The division is witnessed and the participants later arrested. The "boss" is followed to the house of the girl, where he is refused by her. In revenge he tells of the former life of the secretary, but the latter is readily forgiven by the girl. This is but a brief of the action, most of it ultra-realistic, that works out the plot.

"BEHIND THE FOOTLIGHTS"

Two-Part Lubin Drama Written by Emmett Campbell Hall and Directed by Arthur Johnson. Released May 6.

Frank Gordon Arthur Johnson
Violet Dale Lottie Briscoe
Stanley Hilton Charles Brandt
Clara Delane Florence Backer
Theater Manager Howard M. Mitchell

Everybody in this picture is, in one way or another, connected with the stage. There are the popular star, Clara Delane; the generous "angel," Stanley Hilton; the honest chorus girl, Violet Dale; the humble electrician, Frank Gordon, and surrounding them is the varied assortment of theatrical people, inevitable in a musical comedy. There is plenty of stage atmosphere for the setting of a capital story that is a credit to its author, and to the company that so intelligently interprets his work.

Playing a humble stage electrician, who is attracted by Violet, a strangely demure chorus girl, Arthur Johnson has an effective part, whereas Lottie Briscoe puts much sympathy into her portrayal of the girl. Naturally, the interest centers in these two characters, but other roles of moment, those of the wealthy lover, pretty actresses and the luxury loving prima donna, are properly handled. Hilton dances attendance on Clara Delane until he is attracted by the fresh innocence of Violet, who has an opportunity to leap to fame when the star sprains her ankle and the part must be filled immediately. Of course, Violet scores a triumph and Hilton becomes more troublesome in his attentions. Gordon remains in the background, like a watching waiter for a chance to prove his devotion. When the theater burns he rescues Violet, but the credit goes to Hilton. Under the guise of a nameless friend, he sends flowers to the girl, and in other ways plays the role of the patient lover. After a time Hilton is sent about his business and Violet recognizes the worth of her unassuming admirer.

The picture is continually interesting, and besides good acting, has the assets of adequate staging and clear photography.

"FRANCIS MARION, THE SWAMP FOX"

Three-Part Feature Photoplay Produced by the Kalem Company Under the Direction of Keanus Suel. Released April 26.

Francis Marion Guy Coombs
Mrs. Sharp, his sister Helen Lindroth
Jack, a settler Henry Hallen
Larry, his daughter Margarette Gerrard
Balfour, young Tory Robert W. Walker
General Gates James H. Ross
Colonel Tarleton John Mackin

This is a subject that will appeal with a two-fold power, both as history and as a story. To an American audience it is a subject with an unusual appeal to our pride as we see the rugged band of patriots and their struggles with the organized band of British. We have nothing but praise for "Francis Marion, the Swamp Fox." These small conflicts are possible before the camera, as the larger battles never could be, and the present offering for verity could

be shown in every school house in the country.

An unusual number of extras, well handled at all times, occupy the screen first as Indians and settlers and later as British and Americans. Of course, with such a subject there must be a lot of fighting and much space occupied in riding to and fro, but this is the indispensable and unavoidable cost of historical accuracy. This particular series of incidents in history, really the life of Francis Marion, lend themselves particularly well to screen adaptation. Taken in Florida in the same sort of country as where the story really happened, the settings are as true as the lapse of time will possibly permit.

Marauding Cherokees attack the settlement of Jacques, a settler, and before help can come the cabin has been burned and only the little daughter is saved from the arrows and the flames. Francis Marion takes the little girl to the house of his married sister, and years later returns to the place to find the little girl grown to womanhood, but as he thinks, in love with another man. He protects her from the insults of a young Tory and then forms his ragged command to fight the British. Refused by General Gates because of their ragged appearance, they fight independently from the swamps, stealing down and away again, secure in their knowledge of the country. It is on the occasion, when some British officers, captured, are taken to their swamp fastnesses and see their rude huts and are given their fare, baked sweet potatoes, that they make their famous remark that it is impossible to fight such patriots as these and be successful.

Cornwallis sends Colonel Tarleton to capture Marion, and at the instigation of the revengeful Tory, tries to capture his family, but they are warned by the friendly innkeeper. The British establish their headquarters in a neighboring house and keep the ward of his sister, whom they capture, as hostess. The patriots surround the house and annihilate the British on this as on several more occasions. The rescue of General Gates is also shown. The film ends with the surrender of Cornwallis and the evolution of Marion from a brave soldier to a diffident but eventually successful lawyer.

"THE MOHAMMEDAN CONSPIRACY"

Two-Part Feature Photoplay Produced by the Thanhouser Company from the Scenario by Herbert Clarence New. Released May 12. "A Diplomatic Free Lance" Series.

Lord Trevor James Cross
Kia, his ward Florence La Badie
Sir Edward Wray David J. Barron
Selim, Trevor's servant Frank Farrington
Abdul Justin D. Barnes
Abdul's tribune Arthur Bauer
Abdul's servant Leland Bonham

To see ourselves as others see us is oftentimes for our own good. To see others as the directors see them is often misleading. The worst that has happened in this picture of life in Egypt is that the girl sells apples, oranges, and pineapples in the market place. We doubt very much whether at any season of the year this combination of fruit is sold in Egypt. It may seem at first that this is overcautious on our part, yet where we saw the picture it excited considerable comment.

The play is the next in the diplomatic series. Acquaintance is necessary with the characters as they have occurred in the previous installments. Not only that, but there is a good deal of doubt as to the action as the play proceeds. The faces of a good many are swarthy, and add to this the further confusing fact that some of the Caucasians make themselves up as Egyptians, and the very closest of attention is required. In the main, the story runs along in an interesting vein, until finally the girl is imprisoned in the rooms of the Sheikh. Then the offering overflows with excitement and holds it as till the end.

The conspiracy consists of the fact that the Mohammedans have discovered a deadly germ. Lord Trevor has been sent to Egypt by his Government to investigate the nature of the conspiracy which his Government has heard is being planned, but of which no details can be obtained. Months of work have not forwarded his task much, and he is at his wits' end, for the natives by now know him and his mission. His intrepid ward volunteers for the work and, disguised, sells fruit at a stand in the market place. The Sheikh arouses her suspicions and she follows him to his laboratory, where he instructs the faithful in the use of a new deadly germ to be put in the water and food of the English. He suspects the girl and attacks her after the meeting when the others have left. Selim, the servant, comes to her rescue, and after killing the Sheikh, helps her to destroy the fatal germs.

A Soul Astray (American, May 11).—With an abundance of picturesque California settings and actors who lend themselves well to varying types, the American Company has made an acceptable two-part story of a man who seceded the wrong path when he was young and found that he must follow it to the end. It is something of a romance and a pleasant one, to find that he is not led into an inconsistent reformation. He is repentant, but he can't come back, and he knows it. Lala, a dusky dancing girl, is Larry's charmer when he takes a selfish life among beach-combers. Back home, Selim waits for him, rejecting another offer the while, but Larry never comes, even when he learns his address and writes a letter declaring that he is ready to leave everything. Under an assumed name, he returns in the secret that Larry's dream is dead. He then, of the danger, but could properly consider himself not to return to the ordinary life of a useful citizen. It just isn't in him. The picture is well constructed, save that there is a little too much narrative of events that happened years prior to the action. The screen playing Lala gives a particularly good performance.

IT'S THE PICTURE WITH THE BIG "PUNCH" THAT GETS THE MONEY!

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GAUMONT

Presenting for the first, last and only time a specially engaged cast of film notables in an original two-reel motion picture entitled "Binghamton, by Heck," and as presented in that city last week.

Real One

From the Binghamton Press, Saturday, May 9

"This City to Be Setting for Movie War Drama. Lubin's Twelve Stars, including Mary Fuller and Alice Joyce, Coming. To Spend Month Here. Messrs. William McKay and Nat Collins, two of the world's best-known photoplay actors, arrived in Binghamton this morning and immediately set out to discover a natural stage on one of Binghamton's hills for the acting of the first war drama ever actually produced here, 'The Last Son of the Family,' a story full of love and thrilling heart interest. Mr. McKay represents the Lubin Photoplay Company and writes, stages and plays all of the leading parts in the film production. He has been seen by Binghamtoners several times at the local moving picture houses. The entire Lubin company of twelve actors will arrive tomorrow or Monday and will include the following stars: Robert Leonard, Mary Fuller, and Miss Alice Joyce. Miss Joyce is considered by many to be the world's greatest photoplay actress, and takes part in the majority of animal pictures which are produced by the Lubin Company. Other motion picture notables connected with the Lubin Company who will come to this city are Carlyle Blackwell, a great movie actor, and B. C. Manson, general manager of the company. It is also probable that T. Lubin will come to help supervise the pictures."

Real Two

From the Binghamton Press, Monday, May 11.

"Movie Promoter Works Big Hoax; Lands in Jail on Charge of Forgery. William McKane, Posing as McKay, Great Picture Actor, Issues \$4,000 in Bad Checks; Suspicious Auto Man Puts Hind to Game; Awaits Grand Jury Action. Because William Boughton was curious, and the Binghamton police were prompt, William McKane was robbed of the glory with which he had surrounded himself, while he posed for awhile Saturday as William McKay, the eminent motion picture actor. He issued about \$4,000 in worthless checks, and made big contracts for the company of Lubin players who, he said, were to stage his masterpiece, a thrilling war drama, on Mount Prospect. Now he is in jail awaiting action by the grand jury when it reconvenes Thursday, on a probable charge of forgery in the third degree, which is punishable by a maximum term of ten years in State's prison. McKane gave the Arlington Hotel a check for \$1,250 to secure accommodations for a month for the Lubin stars he said were coming. The contract with the Arlington called for the following accommodations: Suite 24, 22, 244, Carlyle Blackwell; suites 408, 410, William McKay; room 44, Miss Alice Joyce; 443, Robert Leonard; 440, Miss Mary Fuller; 448, H. Ford; 449, Miss Alice James; 446, J. H. Hackett; 441, L. Davis; 448, Miss C. Burgess; 450, Nat Collins; 452, Miss Stella May; 400, G. H. Wright; 402, B. Culvert; 443, Miss Lillian Murdoch; 418, baggage."

"After closing the negotiations he suggested it would be a convenience if he could cash a check for \$50. This was done, and calling his secretary, Nat Collins, to the desk, he handed him \$35, with the instructions, 'Go out and get a good lens,' confirming the impression that he was fitting up a moving picture machine."

"McKay and Collins went from the hotel to the Binghamton Taxicab Company, where McKay repeated the story, and remarked that the troupe would require three seven-passenger autos which must be available to him day and night for a month, and he would desire to operate the cars himself."

"Negotiations were concluded and he handed out a check for \$2,000 as an advance on the expense account. Then he announced that, with his secretary, he desired to make a tour of the city and obtain information as to prominent buildings and places of interest. Furthermore, he wished to be brought in touch with the police and fire department, as he expected to use these in his moving picture stunts."

"In the meantime, the more Proprietor Boughton thought of the big check in his possession the more determined he became to verify it. Consequently, he wired the San Francisco National for information. Owing to the difference in time it was late in the afternoon of Saturday when he received word that neither the Lubin Company nor William McKay had any funds in the bank. Then there was a scurrying on the part of Manager Belieu, who had been furnished with the information, and Manager Boughton to secure a warrant."

"Detective Loren Rimmer began a search for McKay. With Motorcyclist Policeman Donnelly he visited the depots to see that McKay did not take a train out of the city, and then went to the Arlington, where he found McKay and Collins had just returned from their auto trip, and arrested them. They were taken to the police station and were locked up over Sunday."

"Among McKay's effects was a partly completed scenario, entitled 'The Thief's

AN ALLSTAR JUBILEE

Love.' It had been hastily written and the characters had not been formulated. The following letter, written on a sheet of common bond typewriter paper, was found:

"NICK, CAL, May 4, 1914.
"Mr. WILLIAM McKay, Lubin Film Company, Imperial Hotel, New York:

"My DEAR WILLIAM.—In reply to your recent letter of instructions proceed at once to Binghamton, N. Y., and make arrangements to have our company properly located for two months; also try and get better accommodations for us than you did in Memphis, Tenn., and do not be so stingy with expense. Your economizing has made it rather inconvenient for us in the last town and the comforts were miserable. Now you have at your command at this time an expense account of \$10,000, and do not exceed it as you did in your previous engagements in other cities. Trusting that you will do these things for us, I close, my dear friend, with best regards from the boys and the women folks, and trusting to see you with everything arranged for us at Binghamton. I am,

Your most sincere friend,

"B. C. MANSON, JR."
"The police learned that a similar scheme had been worked in Albany last week. McKay, when shown the story in an Albany paper, practically admitted that he was the man who operated there, the police say. At that time McKay took the name of J. Warren Kerrigan, and the Albany Knickerbocker Press of yesterday says:

"The man who represented himself as Mr. Kerrigan came to Albany a week ago last Thursday and engaged eleven of the best rooms in the Ten Eyck for three weeks. He paid for them in advance with a draft on the San Francisco National Bank for \$1,125.00. He then contracted for the use of three automobiles for three weeks, and paid for them in advance with a draft on the same bank for \$1,635."

"He said he was going to stage a great political drama in motion pictures, with the Education Building and the Capitol for a background. All the big State officials, including Governor Glynn, the man said, would take part in the drama, and he would need the services of about 2,500 other actors. He even included the manager of the Ten Eyck, Alfred H. Rennie, in his cast. Mr. Rennie, according to the man's plans, was going to play the part of the hero and save the heroine from a horrible death. After the political drama was staged, the mysterious stranger said he might produce a war drama on the plains of Delmar."

"Thursday night the stranger disappeared, after getting a ride to Schenectady in one of Allen and Arlink's automobiles, for which he was given credit."

The Question

Does the Press reporter know yet that he has established a world's record for cramming laughs into a single line and continuing the pace for the Marathon distance? We feel that when some kindly disposed Binghamton photoplay fan "puts him wise" there will be material for another reel of this hilarious comedy. But the reporter's fate is a fit punishment for his delightful use of the abomination "movie." But what of Albany?

FAVOR STATE CENSOR

Cleveland Exhibitors Deny That They Oppose Nef and State Censor Board

The following resolutions have been received from the office of M. A. Nef, of the Motion Picture Exhibitors' League, with the request that they be published, "that the exhibitors throughout the country may know the facts pertaining to the Ohio situation." The resolutions were adopted by the Cleveland Local Branch of the Motion Picture Exhibitors' League at a recent meeting, and read:

"Whereas, An article appeared in the Morning Telegraph of April 20, 1914, which is false and misleading to the public;

"Whereas, Cleveland Local Branch, No. 1, desires the exhibitors and the public throughout the country to know the facts pertaining to the censor law of the State of Ohio; and

"Whereas, The censor law of the State of Ohio was first discussed on July 18 and 19, 1913, at our annual State convention at Toledo, Ohio; and

"Whereas, At our National convention held in Columbus on Jan. 21 and 22, 1913, the passage of said law was recommended, and the president was instructed to secure the passage of the bill, and the president, acting upon instructions from the Ohio State League, secured the passage of the law; and

"Whereas, At our annual State convention of Ohio, held at the Binton Hotel, Cincinnati, Ohio, Jan. 27-29, 1914, the two members of our League—namely, J. A. Madrox and H. N. Vant's actions were endorsed in censuring the pictures, and the president of our State League, Mr. M. A. Nef, was unanimously endorsed in his action in securing the passage of the Ohio State Censor law, and a vote of thanks was extended to him for his efficient work;

"Resolved, That Cleveland Local Branch, No. 1, of the Motion Picture Exhibitors' League of America, repudiates and denounces the statement as false and misleading. That there is no strife in Ohio at the present time and never has been in the Ohio State Branch of the Motion Picture Exhibitors' League of America."

Passed at a regular meeting held Wednesday, May 6, 1914.

"W. H. HOSNEY,"

"Secretary, Cleveland Local, No. 1."

FILM CHAMBERS'S NOVELS

All-Star Company Secures Picture Rights to Two of the "Best Sellers"

The works of Robert W. Chambers, among the most popular of present day fiction writers, have found their way to the screen. The All-Star Feature Company announces that work will be started late in the summer on motion picture adaptations of "The Fighting Chance" and "The Firing Line," which both found listing among the "best sellers" when issued.

A Broadway star, with a name that is said to be accustomed to electric lights, will be featured in both these productions. But we must wait a week or two for the announcement of this star's identity.

RELEASING K. AND E. SUCCESSES

The Biograph-Klaw and Erlanger photoplays which have been shown with great success in the leading vaudeville houses of the country are now being released on the feature programme of the General Film Company. "The Fatal Wedding" was the first of the Klaw and Erlanger films to be released, and was followed by "Classmates." All of the pictures produced by the Klaw and Erlanger Company in collaboration with the Biograph Company will soon be released on the General Film Programme.



FRONTIER DRAMA, "BROTHER FOR BROTHER," RELEASED JUNE 1. Willis L. Roberts as the Father, Joseph J. Franz and Arthur Allardt as His Sons.

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Character Comedienne

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BIOGRAPH FILMS



FOR THE WEEK COMMENCING MAY 25th, 1914

MONDAY

THURSDAY

SATURDAY



WIDOW MUGGINS'S WEDDING
and
THE PRICE OF THE DRINKS
Farce Comedies



THE SCIENCE OF CRIME
Was He a Criminal by Association or Heredity?
In Two Parts



A DARING GETAWAY
Chance Plays a Joke on the Motor Thieves

BIOGRAPH COMPANY NEW YORK

REVIEWS OF LICENSED FILMS

Her Mother's Weakness (Biograph, May 14).—When the audience learns that the mother of the heroine of this story is a kleptomaniac and that her intended husband is a magistrate, the natural supposition is that the magistrate will have the unpleasant duty of passing sentence on his mother-in-law, but the plot is not worked out just this way. The Biograph Company usually avoids the too obvious, try as she will, the mother cannot resist the temptation to steal, so to avoid embarrassing her daughter, she goes to another town where she is caught and sentenced to six months in the workhouse. Meanwhile the daughter has married, telling her husband and his fashionable mother that her parents are dead. The kleptomaniac comes out of the workhouse a reformed woman, and her first free act is on behalf of a young girl, who has just started on the wrong path. She accompanies the girl to court, and there meets her daughter and relatives by marriage. After something of a scene, which interrupts court proceedings, explanations are accepted, and the former kleptomaniac leaves to devote her life to missionary work. The drama is fairly interesting, and is always well acted and produced.

The Sea-Gull (Vitagraph, May 14).—An unusually fine Indian story in which the poetry of the emotions is blended with even dramatic illustration by an able cast under the direction of Rollin S. Sturgeon. Bennett A. Motter should be given credit for writing a scenario that reflects the poetic quality, as well as the cunning of the Indian race. There are just four characters—Sea-Gull, who was the Panther, a bold hunter; their son, The Raven, and Red Fox, a beautiful maiden, whose charm bewitched the Panther. Presently two squaws occupy the same wigwam, and Red Fox plans to get rid of her rival. She runs up a swing that stretches far over a high cliff, and when Sea-Gull is at her mercy, cuts the support, allowing her victim to fall to the rocks below. The Raven finds the body, calls his father to the rescue, and as Sea-Gull is being revived, Red Fox herself falls over the precipice and is killed. Myrtle Gonzalez, Alfred D. Yablum, Beatrice Dominguez, and Charles Lago are made to look the parts of Indians, and their acting is restrained and natural. California settings are ideal for a picture of this type.

Slippery Jim's Stratagem (Kessany, May 14).—Victor Felt, Harry Todd, and Margaret Joslin are an effective trio of comedians, and this time they have amusing situations to add to them. Apparently every cowboy in the neighborhood wants to marry Margaret, but Slippery Jim, who runs the post office and the village store, takes advantage of his official position to outwit his rivals. When Margaret sends a postcard to her mother, stating that she will wed the man that gives her a diamond ring on her birthday, Slippery Jim manages to have the suitors read the card, altered to suit his purpose. One learns that the wish is for a calf, the second reads cowboys in the place of ring, and a third has a ring, only to have the same repeated by another containing number, arranged to exclude when the cover is raised. But Slippery Jim's stratagem goes wrong for in the end he cuts the powder outfit, which works disaster to his cause. It is brightly handled farce that might be improved by more subtlety.

Batty Bill Almost Married (Mellie, May 14).—A motorcyclist, more than Batty Bill, is responsible for the astounding incidents in this half-reel burlesque. When Batty Bill

learns the address of his ideal of womanhood, he dispatches a note to her in care of an intrepid motorcyclist, who rides through anything that happens to block his path, whether it be a crowd of people, or the side of a house. Like most pictures in which trick photography is used, it offers many surprises.

Bananas' Dilemma (Mellie, May 14).—The dilemma confronting Bananas is that of disposing of the body of a woman, whom he believes he has killed. Wrapped in a large sack, he throws the bulky form over his shoulder, and sallies forth to drop it in a canal. As it happens, the woman is very much alive and perfectly able to snare trouble for Bananas and amusement for the audience. This subject, on the reel with Batty Bill Almost Married, draws a number of laughs.

News Pictorial (May 14).—Fighting at Tampico, views of the Mexican gunboats stationed there and scenes of Vera Cruz under martial law, supply the war element in this film, without which no current news picture is complete. For the rest, it is an interesting pictorial, giving some excellent views of the recently launched cup yacht *Neptune*, the Wellesley College crews in action, and numerous other news subjects that lend themselves to photography.

Temperance Lecture (Mellie, May 14).—A very short set of cartoons from the pen of Sidney Smith, in which the well-known Doc drinks ink and lemonade in preference to alcoholics. On the second reel of *On the Minute*.

A Pair of Stockings (Mellie, May 14).—The happenings in this single-reel story rely upon too fortuitous circumstances. The characters are not very firmly established, and, as a most important point of the play hinges around that, this is also a vital point. The action takes a little time to start, but is pleasing on the film with pleasing photography and well staged. James Oliver Curwood is the author, with W. C. Bellows as the director. Harold Yoshburn, Adrienne Kroll, J. Raymond Barrett, Grace Diamond, and Palmer Bowman are the principals. The "gentleman crook" steals the diamond necklace, and takes along a box of silk hose. Later, the owner of the hose sees the box on the other woman, and has her arrested. However as the arrested woman is being brought into the station house, the real thief is apprehended and brought in. Explanations, rejoicing, and apologies follow.

In Real Life (Kessany, May 14).—A famous paragrapher remarked the other day that he did not care for the motion pictures because they were all of the *same* (foreign) conception. Not so with this. It keeps you guessing from start to finish and, moreover, is capably handled by the director. It has a number of comedy moments to relieve the serious tension, and is in every way to be highly commended, not only in comparison with other pictures, but also in vindication of the remark of the head of the paragraph. It is a reel in length. Richard C. Travers proceeds to prove that there is a melodrama in real life to his publisher, who complains of the lack of it. He immediately, on leaving him, gives shelter to a young fellow, in love with his (the author's) sister, who has stolen the money out of which a gang had first secured the author's mother. The gang follows to the rooms of the author, but the latter turns the chief of the gang over to the police. Then he sits down and writes the story with these happenings as basis and is congratulated by the editor. No more synopsis of words will do justice to this offering.

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Release Wednesday, June 3rd, 1914
"MEIN LIEBER KATRINA"
The first of Helne-Katrina Series. Do not miss this. Release Friday, June 5th, 1914

AMERICAN FILM MFG. CO.

CHICAGO

REVIEWS OF FEATURE FILMS

The Sign (Fox-Universal, May 21).—If nothing else, this picture is a two-reel drama that will give the audience a good deal of pleasure. The story is told in a simple, direct manner, and the acting is of a high order. The picture is well worth a look.

The Social Ghost (Kry-See, May 21).—The plot of this picture is a very simple one, but it is well told. The acting is of a high order, and the picture is well worth a look.

The Tenthredin Romance (Kry-See, May 21).—This picture is a very simple one, but it is well told. The acting is of a high order, and the picture is well worth a look.

Lucille Love (Gold Seal, May 21).—This picture is a very simple one, but it is well told. The acting is of a high order, and the picture is well worth a look.

Hearts and Swords (Hearst, May 21).—This picture is a very simple one, but it is well told. The acting is of a high order, and the picture is well worth a look.

The Nation's Peril (Hearst, May 21).—This picture is a very simple one, but it is well told. The acting is of a high order, and the picture is well worth a look.

A Wedding With Woe (Pathe, May 21).—This picture is a very simple one, but it is well told. The acting is of a high order, and the picture is well worth a look.

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MUTUAL FILMS

The Summertime (Theatrical, May 21).—This picture is a very simple one, but it is well told. The acting is of a high order, and the picture is well worth a look.

The Sign (Fox-Universal, May 21).—If nothing else, this picture is a two-reel drama that will give the audience a good deal of pleasure. The story is told in a simple, direct manner, and the acting is of a high order. The picture is well worth a look.

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BRUCE McRAE

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REVIEWS OF FEATURE FILMS

"MADAM COQUETTE"

Two-Part Lubin Drama. Written by Daniel Miller and Produced by Director Myers. Released May 14.

Edith Roberts Summary: Ruby James Roberts Director: Myers. Wilbur Cortland Joseph Kaufman

Scenario writers are forever jabbing their pens into that troublesome person, the neglected husband, whose sins are of omission rather than commission. And like Daniel Miller in this picture, they generally present him as an odious person, who may take warning in time to avoid catastrophe. But in favor of Mr. Miller, it may be said that he points his moral through a better story than one usually finds in this connection. It is a first-rate drama, for which an admirable production is provided, and the three principals in the cast are notably successful.

Summary: Ruby leads space and purpose to the character of Edith Roberts, who later wins the sobriquet of Madame Coquette. She makes it perfectly clear that Edith loves her commanding husband, and that social indiscretions, such as her acceptance of the attentions of Wilbur Cortland, are in reality indirect shots at the man she loves. Other men think she is charming, but James prefers the company of the club. By making him jealous she may dispel his emotional lethargy; hence the public situations that cause gossip.

Then young Cortland complicates matters by falling desperately in love with Madame Coquette. He steals her picture, mopes over it, and finally is so bold as to declare his love, which is not killed, when Edith tries to convince him that he is just a foolish boy. He writes two notes, one addressed to her, and announcing that he must see her that evening; the other stating that he is about to commit suicide. In response to the last note, Edith goes to Cortland's room, and in response to the first, the husband follows, thinking all sorts of things. At last he is jealous and ready to fight for the possession of his wife. Both men are injured; not seriously, however, and, while husband and wife are turning over a new leaf, Cortland is falling in love with a trained nurse.

Brinsley Shaw is forceful in his presentation of Roberts, and the folly of susceptible youth is well indicated by Joseph Kaufman. The sets are pleasing.

"THE DEPUTY SHERIFF'S STAR"

Two-Part Romance Feature Produced from the Scenario by Walter Archer Frost. Author of "The Man Between." Released May 8. Produced by Mackley Arthur.

The Rancher Robert Barron The Sheriff Arthur Mackley

Picture the West taken in a number of very bright scenes, with all the flavor of the West, if at times lonesome, for there do not seem to be very many in the town where this took place. In real one the play consists principally of these scenes, all brilliant enough among themselves, but not setting forth very much action. In real two the action comes, and with it a good deal of riding and shooting, and as such is a typical Western play. But so much care has been taken with the settings and the way they have been photographed that it is hardly fair to call it a typical play. The characters are all homely enough to be realistic. We should like to have seen this same care with the settings used on a somewhat stronger scenario.

The Rancher is caught in a breach of the law. He tells the kind-hearted sheriff about the wife at home and the coming child, the reason for his stealing money, and the sheriff gives him money and sends him back East. For this the citizens vote to oust him from office. The youngster is elected. No sooner in office than a hold-up occurs, and the youngster goes in pursuit. The girl, knowing her sweetheart's inexperience, persuades the more experienced, if older man, to go in pursuit also. All others refuse to go. The young sheriff is captured by the desperadoes, but the older man comes to the rescue and takes them into custody. Then the younger man resigns his office in favor of the older man.

"THE MYSTERY OF ROOM 643"

Two-Part Mystery Drama. Second in Series of Adventures of Richard Neal. Released May 8.

Richard Neal Francis X. Bushman Judith Hamilton Gerda Holmes Robert Hamilton Nanette Holmes Milton Wade Bryant Washburn Flashburn John H. O'Connor

Francis X. Bushman makes a quite ideal detective. He has poise, a smiling assurance, and the air of knowing a great deal more than he tells—all necessary attributes of successful detectors of crime, as we have come to know them in fiction, motion picture, and otherwise. Altogether, he seems just the man to make the most of the chief part outlined by the author of this scenario. And it is a first-rate part in an ingeniously arranged detective film that lives up to its name. There is a real mystery. Furthermore, its solution is within reason, granting the perspicacity of a Richard Neal.

Without attempting to rehearse the ins and outs of a complex plot, it may be said that the mystery surrounds the theft of papers needed for the conviction of Blackburn, a capitalist. They disappear from a

carefully guarded safe. After finding that the safe has been broken open, the detective, "number one," first traces the theft to the victim's secretary, who is caught under circumstances that make his guilt undeniable.

The development is entirely logical, and many of the bits of business incidental to the unfolding of the mystery are as effective as they are unusual. For instance, making the blurred letter "S" on a typewriter responsible for the secretary's undoing, is a good idea, but perhaps plausible as a hand-sold idea, it is not so convincing as it is. It is certainly certain that he wrote a letter naming a place where Blackburn could receive the papers. Next goes there first and, after several thrilling chase-scenes—can-o-concealers, has the conspirators in his power. Mr. Bushman has an able cast to assist him in making this an exceptionally interesting detective story.

"THE EMBEZZLER"

Two-Part Comedy Feature Produced under the Direction of George Osborne. Scenario by Thomas H. Ince and Richard V. Spencer. Released May 20.

Edith Roberts Summary: Ruby James Roberts Director: Osborne. Wilbur Cortland Joseph Kaufman

Any review of this two-act offering must necessarily be a tribute to George Osborne, not only as director, but especially as actor. As the old bookkeeper discharged by the new firm after twenty years of faithful service with his old employer, he gives a pathetic appeal to a heart and time-worn figure. It is the most impressive characterization. This character will have the same heart wrench that it always does, for it is not an original figure on the screen by any means, but its very helplessness must surely appeal. Then in the role of director, Mr. Osborne has again succeeded, and well, but he suffers from two handicaps. The one is the lack of newness of his subject, which, however, is the fault with most of the offerings of to-day. The other is that the subject is properly a one-reeler. This, however, brings out the very latest goal of the picture, that of making the action, by means of his delicate and thorough treatment, approach nearer to the dramatic of the legitimate than the old-and-on scenes of the past. In this it has succeeded, although the estimate remains that there is hardly enough material for the two thousand feet. In the matter of photographic achievements there is nothing but praise.

Discharged because of his infirmity, the old man continued to spend his money on his invalid grandchild. The new bookkeeper, proving himself a thief, the employer discharges him and takes back the old man. The little grandchild, who, by the way, is one of the prettiest children we have ever seen on the screen, is compelled to undergo an operation, having been an invalid all her life, and to pay the doctors the old man steals money from the safe. The child dies a lingering death. In the meantime, the bookkeeper not appearing, his accounts are gone over and the shortage discovered. With a warrant in his pocket the owner peers through the window where the old man sits by the dead grandchild, and moved by the sight, tears up the warrant.

"THE WHARF RATS"

Two-Part Feature Produced by the Broncho Company under the Direction of Scott Sidney from the Scenario by Thomas H. Ince and Richard V. Spencer. Released May 27.

Edward Reed Mr. Campbell Jim Reed Marshall Mayall Mrs. Reed Gertrude Claire Margie Reed Leona Hudson Chuck Lewis Durban

There is in this film tale of crime an intimate and holding picture of the criminal life of the lower stratum of urban existence, the screening of which has resulted in some unusual and comprehensive—with-out sub-titles—pictures of this form of existence. This part of the subject holds until well into the second reel, where the motive changes, and with it the unity, and the plot becomes a chase after a criminal. The break between these two is hardly well led up to and comes as a complete surprise.

It shows the two brothers in a family, one earning his money as leader of the wharf rats, a band of thieves, and the other poor because seeking honest employment, and therefore out of favor with his mother, who favors the son who has the money to support her. This gives a satisfactory contrast and character differentiation and occupies the whole of the first reel, which ends with the killing of the rich boat-house keeper—rich comparatively, we take it.

Then the officers come, and most dramatically, escape being shut off, the younger brother assumes the crime and escapes. From then on the film is occupied by the younger brother, Marshall Mayall, who adds a most imposing part to the already large number of creditable roles that he has filled.

After being a fugitive from justice, the same brother sees a personal in the paper telling him to come home, as his mother is dying. His arrival in his home town is witnessed by the officers, and he is followed to his home. His mother he finds dead, and the next moment the officers arrive. Much more is made of the death than is usually done with the average screen death, and the fade-away finds him being sorrowfully led away by the respectful officers.

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REVIEWS OF FEATURE FILMS

"ASHES OF HOPE"

Two-Reel Comedy Drama, Featuring Francis X. Bushman. Released May 15.

Fred Willard Francis X. Bushman
Charles Donlin Ruth Stonehouse
Bryant Washburn E. H. Culbert
The Judge Napier Holmes

The opening scenes of this film give promise of an interesting story of the theater; but all too soon the author leads his characters off on a melodramatic tack that, whatever it may offer in the way of excitement, prevents the illusion of life in the theater or elsewhere. Things move reasonably enough for a time. Salata scores a triumph as a classic dancer, much to the delight of her manager and sweetheart, Fred Willard. Among her conquests is Charles Donlin, a lawyer, who, through a dramatic critic, arranges a meeting at a popular restaurant. It is odd that Salata, depicted as a sincere woman, should not only accept the invitation from a stranger, but deceive Fred as well.

Occurrences at the restaurant are more extraordinary. After drinking a few glasses of wine, Donlin so gravely insults the dancer that she strikes him across the face and rushes from the crowded room, leaving her wraps behind. It is not at all likely that a reputable lawyer, about to be elected district attorney, would invite a dancer to dine in a public place and then drug her wine; but something of the kind must have happened; else why should Salata wander about the fields in a dazed condition, and finally fall unconscious? She is picked up, carried to a church hospital, and after three days released with a note accounting for her absence.

Having mislaid the note, Salata is unable to convince Fred that her story is true, and he turns her away without even bothering to make inquiries at the hospital. Then the dancer forgives her profession to bury herself in the slums and work among poor children. A child dies in the public playroom; and for some almost unaccountable reason Salata is accused of killing it. By this time Fred has found the missing note, and is hunting for his lost sweetheart. He finds her in jail, attends the trial, and sees her attack District Attorney Donlin when he is summing up the case for the prosecution. Of course, the girl is acquitted, and returns to the arms of Fred.

Whatever one may think of this story, there can be no question about the merit of the acting of Francis X. Bushman and Ruth Stonehouse in the principal roles. Both are far more natural than the plot. The supporting company is efficient and settings are adequate. Photography varies.

"SHORTY'S TRIP TO MEXICO"

Two-Reel Comedy Feature Produced by Richard Stanton. Scenario by Thomas H. Ince and Richard V. Spencer. Released June 5.

Shorty "Shorty" Hamilton
Pedro Sanchez Thomas Kerth
General Carrasco Lewis Morrison
Anita Ramona Macella

Due to its timeliness the prominence of the Mexican rebels in this picture in all their brown-skinned reality will lend it the added interest to those pictures of "Shorty" whose personality and way are by this time known to all. We wondered at the time of "Shorty Escapes Matrimony" what had become of the pretty señorita he met in Mexico and promised faithfully that he would return. This is the installment where he keeps his word and, besides, smuggles a few arms to the rebels. How on pay day he was approached by the Mexican agent and lured by the promises of the latter, mans the auto with the ammunition and guns aboard and picks a crew of cowboys. Arrived across the border, "Shorty" determines to visit the girl, and in the means of liberating her and her father from the rebel guard, which have taken their house and are looking for their cattle. This little turn serves to make the rebels their enemies, and then ensues one of the most exciting, roughest, most hazardous of chases ever filmed, the cowboys in their auto and the pursuers reckless to the point of foolhardiness on their steeds. The Americans finally escape across the border, and "Shorty" is last seen smiling at the señorita, who has occupied with him.

The usual amount of condensed sunshine seems to have been caught in the scenes, especially in the chase, and the settings have been chosen, all outdoor, with the most artistic angle in view.

"THE CONQUEST OF CLAIRE"

Two-Reel Comedy-Drama, Featuring Henry Forten. Released May 23.

Save for a touch of drama near the close of the film, and the drama, by the way, seems a trifle out of place, this subject offers pure comedy of a distinctly high caliber. It is so very well played by a company of German actors who know to the full the value of facial expressions and incidental bits of humorous business. After becoming accustomed to seeing Henry Forten in more mature roles, it is a pleasant surprise to find how readily she turns to the character of a boyish schoolgirl, who is up to all the pranks that disrespectful youth can devise. She peters the life out of a crotchety maiden aunt and causes additional gray hairs on the sparsely covered head of her father.

Matters reach a climax in the unsettled household when Claire, disguised in a suit

of man's clothes and a flowing beard, enters her aunt's room at night and pretty nearly causes that timorous lady to die of heart failure. Boarding school is the only place for Claire, and there, surrounded by kindred spirits, she becomes the ringleader in mischievous escapades. Perhaps the heartiest laugh in the picture is reached shortly after the girls, in night attire, gather at the windows to enjoy the serenade of young men perched on the garden wall. Their music is brought to an abrupt end when the principal of the school bathes them with the stream from a hose.

When Claire returns home for a vacation she displays all the airs of a supercilious society miss, and insists upon evening dress at dinner, much to the annoyance of her comfort loving father. As played here there are many subtle comedy touches in these scenes, always shown at their best by sharp photography. Of course, there is something of a love story present, and it is to bring this to a satisfactory termination that the unexpected moments of drama are introduced. Claire is wounded by her sweetheart while he is hunting, and a common anxiety over the injury unites the fathers of the young people, who long have been enemies.

The film is staged with the care customary in the product of Germania, and offers all the elements of a first-class motion picture comedy.

"THE ACID TEST"

Two-Part Feature Produced by the Vitaphone Company and Released May 12. Scenario by Shannon B. Myers. Directed by Maurice Costello and Robert Gailford.

Tom Marston Maurice Costello
Jack Marston Thomas H. Ince
Walt Cooper Robert Gailford
Grace Ashline Mary Chase

"Pure love like pure gold will stand the acid test" we are told at the end of the play, but it needs this bit of printed advice only by way of emphasis for the film "got over" in meaning as in many other ways without this bit of philosophy.

It is primarily a character study of a man and his wife, with Maurice Costello as the husband and Mary Chase as the wife. The other characters, except for brief intervals, are negligible. On the other hand, it gives the two principals almost two reels to themselves, and the work of Mary Chase is a revelation. It is also a treat and a good many other things that are complimentary. Not that she plays an emotional part for, on the contrary, the character in that of a cold-blooded girl, spoiled by the attentions of too many men, but whatever her mood, she plays the role to distinction. From the first an indifferent girl, cold and careless of others, she gradually changes into a loving wife. The husband, Costello, has a clever but less arduous part to play. The love passages and conversation are taken by him with his usual poise and ease.

The scenario is so arranged as to make it a study of character. The story has been adequately staged.

The girl is beautiful and spoiled, and the constant attentions of the men leave her seemingly cold. Then one day she meets the millionaire from Colorado, and, attracted by his money, she promises to marry him. A wife, she is still indifferent, and so thoughtful as to make appointments with her husband and to forget to keep them. He determines to test her love which he has begun to suspect. He sends himself a telegram that he is ruined. His wife at once gives him a check for the total amount of her fortune. He tells her that he has lost this. They move to poorer quarters, where the cloak of democracy draws them together. They have gradually become a loving couple. Then one of her rich acquaintances finds her and offers to elope with her. She scornfully refuses. Her husband hears this from the outside and knows that she has stood the acid test. He then tells her of the deception.

"THE COUNTESS VESCHI'S JEWELS"

Two-Part Vitaphone Feature Produced by Ned Finley from the Script by Charles H. Davis and Marguerite Bertach. Released May 16.

Ruth Ada Gifford
Count Veschi John Hawn
John Rowdin Harry Northrup
Butler George Stevens
Landlady Kate Price

There are plenty of actors in the cast besides those listed above, and the picture in general is staged with average finish, although a little uncertain in places. About twelve hundred feet in length and not unusually interesting.

Otherwise the play was an up-to-date Raffles story, and the scenario might have been written in similar vein by Horneys himself. There is a fair amount of excitement in it all; but the abrupt end militates against its complete success.

The poor clerk is invited to the house of his rich employer. On the way he, by mistake, gets the valise of another guest, and finds in it the burglar's kit. He warns the countess to put her jewels in the safe that night; but when the safe is robbed he is suspected, and a guard placed around his room until morning. He slides down a rope, with the daughter of his host helping him, and together, by the aid of a motor boat, they overtake the robbers and bring them back at pistol point. The guilty guest is then led to jail, and the film ends abruptly. The second reel is split with California Aligator Industry.

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REVIEWS OF LICENSED FILMS

Winky Willie's First Cigar (Mellie-General, May 4).—Any one who has seen through the smoke of smoking his first cigar will enjoy this treat. The well-known juvenile attempts his first cigar, but only to take away the bad taste left by a dose of medicine. He blames the medicine for the sickness that follows, but the odor of the tobacco gives him away and he gets his. Ends the reel with a Cigarette by the River.

A Cottage by the River (Mellie-General, May 4).—There is a tale about the man who was informed that he had won the grand prize in the National lottery. Immediately he threw or gave away all the furniture. Then came the message that it was not his number that had won, but with this the man is informed that he has won. "The Cottage by the River." Thereafter he learns that this is only the title of a picture that he has won after visualizing the beautiful rural life that he was to lead. His consolation is to be transferred to the only interesting thoroughfare, but the usual snail of setting and artistry of presentation the inevitable pantomime, and the strength of story offer themselves as a strong assembly of facts that make this short action worthy in every way. Begins the reel with Winky Willie's First Cigar.

Two Girls (Mellie-General, May 9).—Reading in between the subtitles this one-reel drama has a lesson to tell. It is that the girl who is allowed to dance and enjoy herself will marry and bear happy children. While the girl who craves for the pleasures that are the right heritage of youth, whose parents try to restrain her in all things will steal them secretly, and if her fate be that of this unfortunate girl she will be seen, as the film ends, being thrown out of a saloon. Thus much for the moral. It has not been put on the screen as clearly as one might wish as to the understanding, although the photography and the mechanical clearness is all that could be desired. The unity suffers somewhat at the expense of the series of scenes, and it gives the impression more of an episode than a drama. MacIntyre is the producer of the serial by W. C. Clifton, Lillian Leighton, Miss Allen, Harry Landale, Miss Ellis, Adele Lane, Mr. Scott, and Roy Watson are the principals.

Building a Fire (Lubin, May 9).—Just to show about how trivial an incident a picture may be built, this half-reel comedy is built about practically no material at all. The interest is also very slight. The cook lies in bed asleep, as the master and mistress try to light the fire. They pour gasoline into the stove, and the burlesque police and fire department come to the rescue. On a length with the Burlesque Aid. Max Kistly, Jerold Silver, and Julia Chaboun are the principals. R. W. Farwell is the author.

With the Burglar's Aid (Lubin, May 9).—While the opening of this short comedy drama elicited loud laughter and it comes nearly to life and there will be at least one good laugh and several auxiliary laughs at the point where it comes to its end. A. Hotelling is the producer, with James Hodges, Kate Millius, Harry Rice, and Frank C. Griffin in the cast. The husband has an annoying way of coming home from the club at all hours of the day and night—especially the night. One night as she waits for him to enter the door, a blackback in hand, to beat him on the head, a burglar conveniently enters and recovers the fatal blow forward, informs his wife that she has killed him. She faints. He says the burglar to leave at once, and then tells his reconnected wife that he buried the burglar, and that only he and she will ever know of the deed. It is one of the most of comedies produced by the Lubin Company in some time. It finished the reel with Building a Fire.

Broncho Billy's Sermon (Kessner, May 20).—Broncho Billy has been about everything it is possible to be, so that it is no surprise to find this one-reel drama-comedy to see him as a bad man. Not a mean bad man, but one who takes great pleasure in shooting the jaws of jelly from the shelf of the grocer's counter, or one who, in fact, will deprive the new minister of his clothes, and proceed to the unconnecting congregation, compelling all, even the town's worst characters, to join in compulsory worship-melodramatic play. Then the new minister arrives on foot, and Broncho changes clothes with him, and the bad man of the town who stayed in his ridiculous sermon. It is as good as a Broncho Billy offering as has been seen of late, to full of the West, and is rather well reproduced. G. M. Anderson, Carl Stockdale, Tru Boardman, Victor Hotel, and Harry Todd comprise the principals. The weakest criticism would be that the ministers and simple worshippers and such subjects should be exempt from the ridicule into which this kind of an offering brings them.

In Kate's Cycle (Biograph, May 11).—Passing quickly over the scenes that are designed to get taken with exclamation of the occasion, the play then moves rapidly, and with much interest in its delineation of this crime drama. A very well cast set of principals have thrown themselves into the play with striking results. At the same time a forceful assembly of their actions the powerful pull that this series of events must have for the ordinary playgoer. It is well pictured in every sense of the word. No possible fault could be found in any department, while the way the characters converge at the last is thrilling. The member of a man is convicted on circumstantial evidence, and sent to jail. In order to save the baby's life his wife steals, is caught, and also convicted. The little girl is adopted by the daughter of the judge. She is won by the leader, one of the same informs the judge of the name of the leader and his complicity in the crime for which the other man was sentenced. The judge shows the paper to the daughter's sister, little dreaming that they are one and the same. That night the leader returns to visit the confession. The husband, escaped from jail, also enters the house to wreak vengeance on the judge. At the crucial moment the little girl appears, the leader is shot and killed while the judge uses his influence to have the wife of the unjustly sentenced man released. Altogether, it is a one-reel drama of the kind for which this company is famous.

Heart-Breaking News (Biograph, No. 21, May 11).—A number of characters have the way, such as the mother, the mother-in-law, the labor war in Colorado, some new wrinkles in clothes, and then, here they are, war scenes. The marines, sailors, and soldiers are shown in their occupation of Vera Cruz, and the background makes an interesting setting in itself. The scene is called "action" is palatable, "faded," but even those, because of their timeliness, and being the first American war

picture ever shown, are enough to carry the attention. The American forces are shown at length in the land of the Mexicans and Aztecs.

Winky Willie's Wedding Present (Vitaphone, May 11).—To a simple love story and one elaborate and minor father, and further complicates the proceedings by having the father "die" on himself. Then introduce one "fake" detective who forces the father to confess the deed of trying to steal back the diamonds which he gave the daughter as a wedding present, much against his will. All this makes a one-reel drama, first episode, and comedy detective offering. It is well staged especially as concerning the acting of Van Dyke Brooks, Rose E. Tapley, Norma Talmadge, Leo Duggan, Jack Harvey, Anders Randolph, and Mr. Hines. Van Dyke Brooks is the director, and the author is J. J. Armstrong. Settings are excellent, and the director has proven on the job. The mine is forced by his wife to give the diamonds to his daughter as a wedding present, and that night tries to steal them back. Then the supposed detective is called, and the father confesses. The incident that he detected is the crime, the crime give chance for some excellent acting and direction all around.

Hearts Are Trumps (Pathé, May 11).—Since the way of all true love must, according to maxim, be beset with difficulties, this film, one reel in length, and pretending to nothing but an ideal love story proceeds to beset the way with difficulties. The two fathers quarrel over their game of cards, and the son and daughter of each hear for their wedding. No sonner has the one left the house than the other regrets. The father of the boy faints and the son, a doctor, after dragging him, takes him back to the house of his friend, and having given him a good hand of cards, wakes him up. The father, convinced that he has dreamed it all, proceeds with the same, while the young couple hold hands—but not of cards. Finely staged, well acted, and photographed well.

Under the Skin (Biograph, May 9).—While this one-reel drama will pull slightly at the heartstrings, a cheaper introduction of the characters would be immediately appreciated. However, for those of us who do know most of the characters of legitimate dramatic this quartette of players will readily fall into their known classification, and the way they have handled their parts, and more especially the way the director has staged the play and the camera man has reproduced it in a good of clear light, will appeal. The husband neglects his wife for his work, and the wife meets an admirer that evening at the Red Haven, where they plan to elope. In the dark hall one of the male inmates, identity not disclosed, takes the wife to an upstairs room, where a poor sick girl tells the exact same story as is transpiring for the wife and points to herself as the warning example. The girl dies, while the wife goes back to her call and husband.

With the Burglar's Aid (Lubin, May 9).—While the play itself ends inconclusively, and while the comedy is practically negligible, the offering is productive of extraordinary views taken back in the air where the workmen were supposed to be struggling. The play is in the air, looking over the most famous buildings in New York, the detective for the owner and John Perrito struggle, for the owner wishes to incriminate Perrito, as he thinks him the instigator of the men. Perrito, however, and inciter of the men, Perrito, and back to health by a girl he has befriended. This is the fifth of the "Man Who Disappeared" series featuring the able Marc McDermott. The scenario is from the story by Richard Washburn Child. Others in the cast include Marjorie Pitt-Child, Joe Manning, Harry Lincoln, and Floyd Francis.

Lost—A Pair of Shoes (Mellie-General, May 20).—A one-reel offering with a comedy aspect underlying it, which is good up to the limit that lack of originality will allow it to be, and is marked by one particularly good scene where the cats are perceived on the back fence in their nocturnal serenade. It is a story of city life, and was written by Harry Beaumont, one of the Lubin stock company. Preston Kendall did the production with Edward O'Connor, Joe M. Stevens, Harry G. Bates, and Maude Murray in the cast, and William Recatel giving an inimitable impersonation of the pawbroker. The husband throws his wife's shoes out of the window at the cat, and he finds out soon enough that she has \$50 hidden in them. They both pursue the elusive shoes, as they are passed from one to another, until they finally locate them at the pawbroker's. When that gentleman comes them extract \$50 from a pair of shoes for which he only paid 10 cents. The law is then charged the \$40.00 to the man and lost, and then scratching out all but the word lost. The play is really very true to life, in most of its phases, and serves to bring some hearty laughter in the fore.

The Serenade (Lubin, May 19).—A popular musical, built something like the kangaroo. This interesting view shares the reel with Wood Carving at St. Clouds.

Vengeance in Mine (Lubin, May 9).—Opening with what is really in the climax of the story, the author of this scenario serves his characters, brother, on the brink of catastrophe, and returns to tell how the tragedy came about. It is difficult to see what is gained by this method of construction to compensate for a diminishing of suspense. Through all of the scenes following the careers of John and William we know beforehand that John is going to be shot by Indians, and that his brother William is going to take him to his cabin. The only open question is whether John will recover or die. In following the earlier history of the two men we find that both were rather wild at college, and that John, after shooting his father, shoulders the crime on William, who carries a long term in the penitentiary. Discovering the identity of the man he has rescued, he returns to the cabin prepared to take vengeance into his own hands, but John is already dead. The film is well staged and properly acted with J. C. Runway and Paul Smith in the roles of the brothers.

Mr. Bunney in Disguise (Vitaphone, May 8).—The disguise Mr. Bunney assumes in this picture is "felineism" enough for the most extravagant of farcical purposes. To escape a breach of promise suit brought by Flora Finch, Bunney's lawyer advises him to sail for Europe, decked in the rags of a pauper. But Flora Kerocoo, a not so easily fooled, follows the fugitive Bunney to New York, boards the steamer and unfortunately attacks the real Bunney instead of the imitation. Bunney sails away with the girl he loves, while the corelly driven Flora stands dejectedly on the dock. A confusion is now accounts for the fleeing sailor's predicament. It is a bright farce-comedy that gives the Vitaphone comedians plenty of opportunity to be entertaining.

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